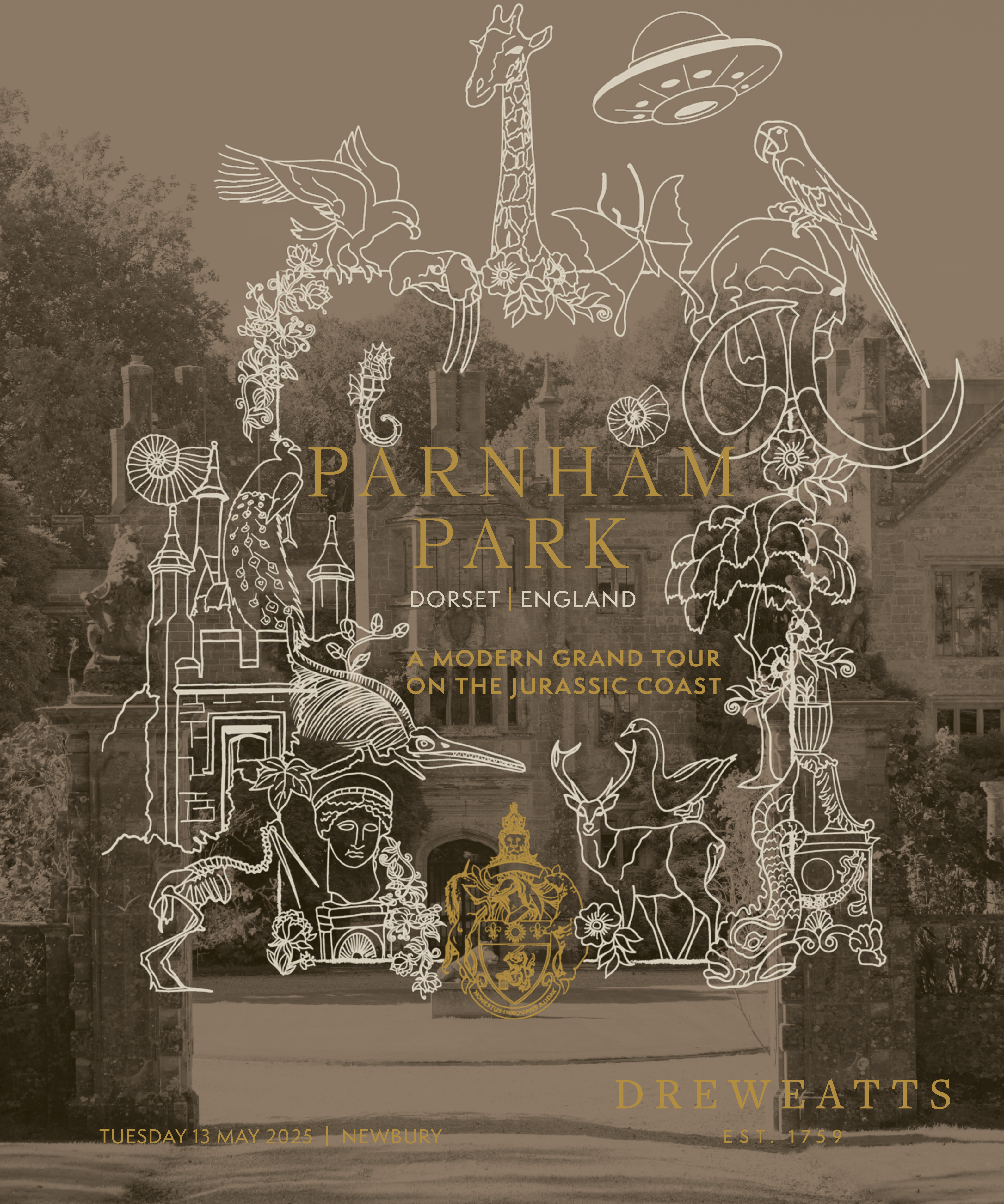


PARNHAM PARK

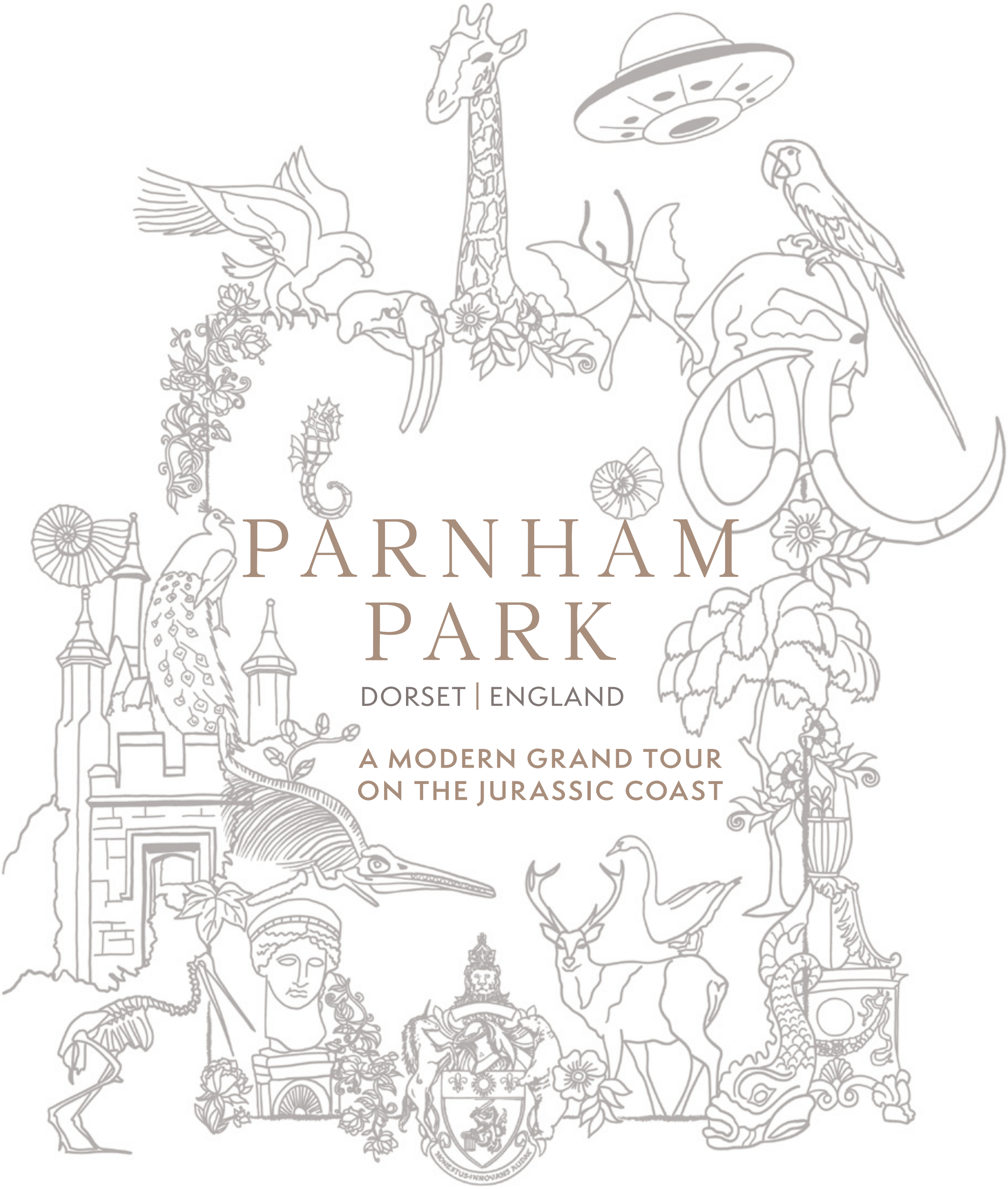
DORSET | ENGLAND

A MODERN GRAND TOUR ON THE JURASSIC COAST

DREWEATTS

EST. 1759

TUESDAY 13 MAY 2025 | NEWBURY



PARNHAM
PARK

DORSET | ENGLAND

A MODERN GRAND TOUR
ON THE JURASSIC COAST

FOREWORD

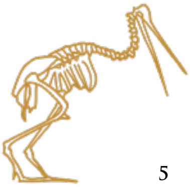
BY
JAMES & SOPHIE PERKINS

We are delighted to invite you on a truly unique journey through the ages. The latest collection serves as a portal to a time long past—200 million years ago—when mythical creatures roamed the earth, and the oceans teemed with fantastical sea life. Step into this world of wonder as you cross the threshold into Parnham's Grand Hall, where the elegant decay of the space creates the perfect backdrop for the exploration of an era nearly beyond imagination.

Here, past and present blend seamlessly. From the Jurassic to the prehistoric, and from the natural wonders of our planet to the "fantazia" of art, sculpture, furniture, and design, our collection reflects the extraordinary breadth of human creativity and nature's remarkable evolution.

We look forward to welcoming you to Parnham Park from 9-12 May, where every step, we hope, takes you deeper into the mysteries of the past, the wonders of the present, and the boundless possibilities of the future.

Sophie



PARNHAM PARK

A MODERN GRAND TOUR ON THE JURASSIC COAST

TUESDAY 13 MAY 2025 | NEWBURY | 10.30AM

VIEWING AT PARNHAM PARK

Parnham Park, Beaminster, Dorset DT8 3LZ
www.parnhampark.co.uk
Entrance with catalogue only (admits two)

Friday 9 May: 10.30am–5pm
Saturday 10 May: 10.30am–5pm
Sunday 11 May: 10.30am–5pm
Monday 12 May: 10.30am–5pm

PARNHAM PARK RESTAURANT

Reservations: therestaurant@parnhampark.co.uk
+44 (0) 1308 341 341

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

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+44 (0) 20 7839 8880

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dreweatts.com

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

26% of hammer price up to £20,000
(31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000
(30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000
(24% including VAT), plus

12.5% of hammer price in excess of £1,000,000
(15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

■ - Indicates that the lot will be available for collection at Parnham Park, Beaminster, DT8 3LZ.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

- **All items, except those specified below,** will be moved after the sale to Sackville-West Moving & Storing, Andover (SP10 3SA). These lots will be available for collection from Sackville-West from **Monday 19 May onwards. Storage will be free of charge until Friday 23 May.**

Property not collected before Monday 26 May will incur storage charges: a one-off fee of £30 plus a daily £3 storage fee per lot per part or full day thereafter (charges per lot and subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. Contact Sackville-West: tel: +44 (0) 2080 909988 | email: office@sackvillewest.co.uk.

- **Lots with ■ symbol (36, 57, 80, 142, 143, 144, 151, 155, 173, 179, 441, 444, 446, 447, 448)** will remain at Parnham Park, Beaminster, DT8 3LZ after the sale where they will be available for collection at buyer's expense.

- **Lots with ‡ symbol (36, 57, 80, 142, 143, 144, 151, 155, 179)** have been imported into the UK under **Temporary Admission** regime. Prior to releasing the lots to UK buyers, Dreweatts will have to make full import arrangements. 5% import VAT will be due on the hammer price for any lot remaining in the UK. Buyers intending to re-export the lots are asked to contact Dreweatts to organise correct exportation from the UK to release the VAT liability.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com.

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION

Joe Robinson
Head of House Sales and Private Collections (Head of Sale)

Peter Horwood
Senior Specialist, House Sales and Private Collections

Eloïse Kerr-Smiley
Sale Co-ordinator, House Sales and Private Collections

Arabella Methuen
Administrator

Ashley Matthews MRICS
Furniture, Clocks, & Decorative Art

Silas Currie Leigh-Wood
Sculpture & Works of Art

Gemma Sanders
Head of Modern Design and Decorative Art

Lucy Darlington MRICS
Old Master Pictures

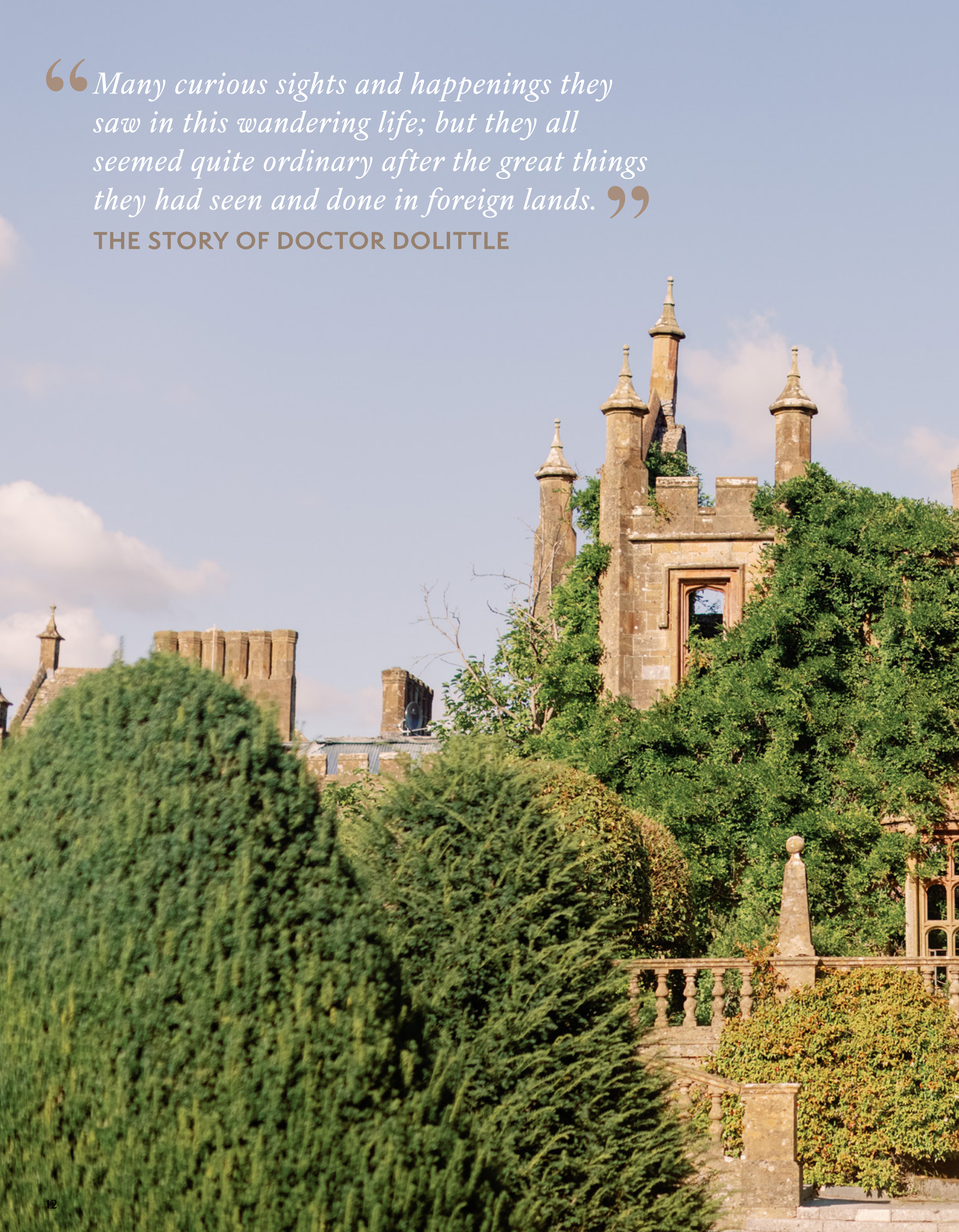
Brandon Lindberg
Old Master Pictures

Jennie Fisher
Co-Head Modern and Contemporary Art

Francesca Walsh
Picture Specialist, Modern and Contemporary Art

Daniele Amesso
Junior Picture Specialist, Old Master, British & European Art

> *“Many curious sights and happenings they saw in this wandering life; but they all seemed quite ordinary after the great things they had seen and done in foreign lands.”*
>
> **THE STORY OF DOCTOR DOLITTLE**



S.O.S.

PARNHAM PARK

A SHORT HISTORY

Parnham Park, located in Dorset just off the Jurassic Coast is one of the region's oldest and most historically significant stately homes, it stands as a testament to the timeless elegance and grandeur of its era. With roots dating back to the 1400s. Located in a valley with the River Britt running through it, the estate has witnessed centuries of change and evolution, making it a truly iconic Grade 1 listed British country estate. The current house was originally constructed around 1522 by Robert Strode, a prosperous cloth merchant, and remained in the Strode family for generations. The Strodes were influential in the region, with the wool trade playing a central role in the local economy during this period.

In the early 19th century, the house underwent significant alterations under the guidance of renowned architect John Nash. Known for his contributions to the Regency style, Nash was responsible for many iconic buildings, including Regent Park and Buckingham Palace in London as well as landmarks such as the triumphal Marble Arch. His vision for Parnham Park was to enhance its decorative Georgian elegance, further cementing its status as one of Dorset's finest residences.

Throughout the 19th and 20th centuries, Parnham Park continued to evolve. It became the home of William Rhodes-Moorhouse, a decorated airman in World War I and the first Royal Flying Corps member to receive the Victoria Cross. Fittingly, both William and his son William Henry Rhodes-Moorhouse, who died in the Battle of Britain, are buried on the estate, overlooking the house. During World War II, Parnham served as an American airbase, where General Dwight D. Eisenhower visited while planning the D-Day invasion.

In the 1970s, John Makepeace, an award winning furniture designer, transformed Parnham into a School of Craftsmanship in Wood, attracting artisans and woodworkers from around the world., including in the early days the Queen's nephew Viscount Linley. The estate was later restored as a private home, though it was sadly ravaged by a devastating fire in 2017. Harnessing his entrepreneurial spirit and passion for architecture and heritage, James Perkins took on the challenge of restoring the estate and has created a masterplan to turn it into an immersive hospitality experience much like that of Aynhoe Park, with plans to work with leading architectural designer Thomas Heatherwick.

JAMES PERKINS:

A Visionary Collector, Conceptual Artist and Curator

At the beating heart of the exceptional Parnham collection lies a visionary whose passion for art and respect for natural history has led him to build an extraordinary new personal collection that reflects this new family home here on the Jurassic Coast. More than a music entrepreneur, Perkins is a self-taught curator and conceptual artist with a distinctive ability to see and communicate the deeper narratives within objects. His collection is an embodiment of his belief that objects should not simply be owned - they should be experienced, shared and celebrated as living pieces of history. Here Perkins has curated an environment that transcends the boundaries of time – spanning 200 million years. Each object within the collection at Parnham Park tells a story, reflecting Perkins' lifelong fascination with the beauty of art and nature in it's sculptural form and how each piece is intentionally chosen to challenge perceptions, spark conversation, and stir intellectual curiosity.

From a collection that boasts whole skeletons of Mammoth proportions to art by renowned contemporary creators like Damien Hirst and Jacques Duval Brasseur, Perkins' ability to blend historical with modern aesthetics defines his approach and grants every piece an air of timelessness while still feeling cutting-edge. It is this distinctive curatorial philosophy that makes his collection so remarkable and enticing to collectors from around the globe.

As a conceptual artist, Perkins' works often marry whimsical design with classical elements. They evoke curiosity, wonder, and joy and every room at Parnham Park tells a larger story, a journey of discovery through the worlds of art, culture, and natural history.

A MODERN GRAND TOUR:

Reinterpreting the Classical Journey and the embracing of the Jurassic legacy

The concept of the Grand Tour, which flourished in the 17th and 18th centuries, involved young Europeans traveling across the continent to experience its art, culture, and history. James Perkins' *A Modern Grand Tour* reimagines this tradition for a new generation of collectors, drawing on the same sense of adventure, discovery, and appreciation for beauty. However, Perkins' vision takes the Grand Tour beyond the boundaries of traditional travel, embracing an eclectic mix of genres, time periods, and mediums. From paleontological wonders that evoke the distant past to contemporary art pieces that reflect today's artistic landscape, Perkins' collection invites visitors to experience history, design, and culture in a completely new light.

In the rooms of Parnham Park, each object tells a story - whether it is a prehistoric fossil, a work by a contemporary master, or a bespoke piece of furniture crafted by British artisans. Every corner of the estate invites visitors to embark on a journey of discovery, to explore the intersection of history, art, and design, and to reflect on the narratives that have shaped our world. The collection is a celebration of what it means to be a collector, blending the excitement of discovery with the joy of ownership. Perkins' *Modern Grand Tour* is not just an aesthetic experience; it is an intellectual and emotional journey that challenges perceptions and stirs the imagination.

> *“The mysteries of the past,*
> *the wonders of the present,*
> *and the boundless possibilities*
> *of the future.”*
>
> **JAMES PERKINS**

A NEW CHAPTER FOR PARNHAM PARK:

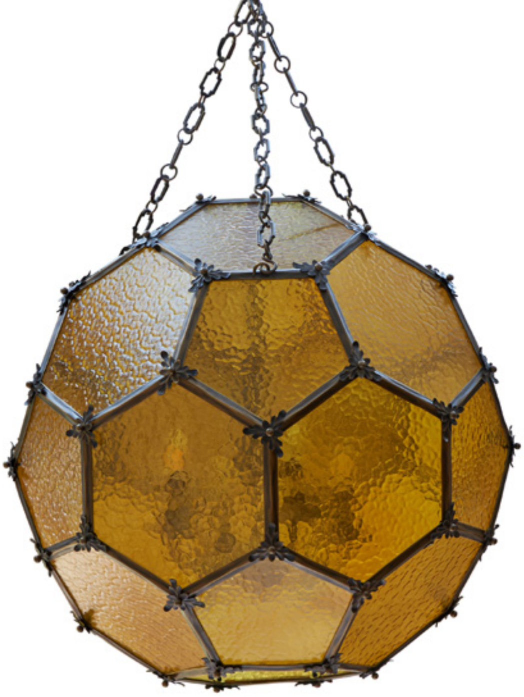
Legacy and Restoration

As with any great collection, the auction of the contents of Parnham Park marks the beginning of a new chapter. The proceeds from the sale will support the continued restoration and revitalisation of this much loved historic estate, ensuring that its architectural integrity is preserved for future generations.

The funds will also support Perkins' vision of establishing Parnham Park as a premier destination for art lovers, design enthusiasts, and heritage seekers, with the hope of creating a lasting legacy - one that honours the rich history of the property while embracing the future of art, design, and collecting.

The *Modern Grand Tour* auction at Parnham Park represents more than just a sale; it is an invitation to become part of a unique journey - one that blends the beauty of the past with the creativity of the present, all set within the magnificent surroundings of one of the most extraordinary estates in England.

MARK BRAZIER-JONES
MARK BRAZIER-JONES
THE MODERN FLOWER PRESS
JANSEN DECORATION
ASH



1

1

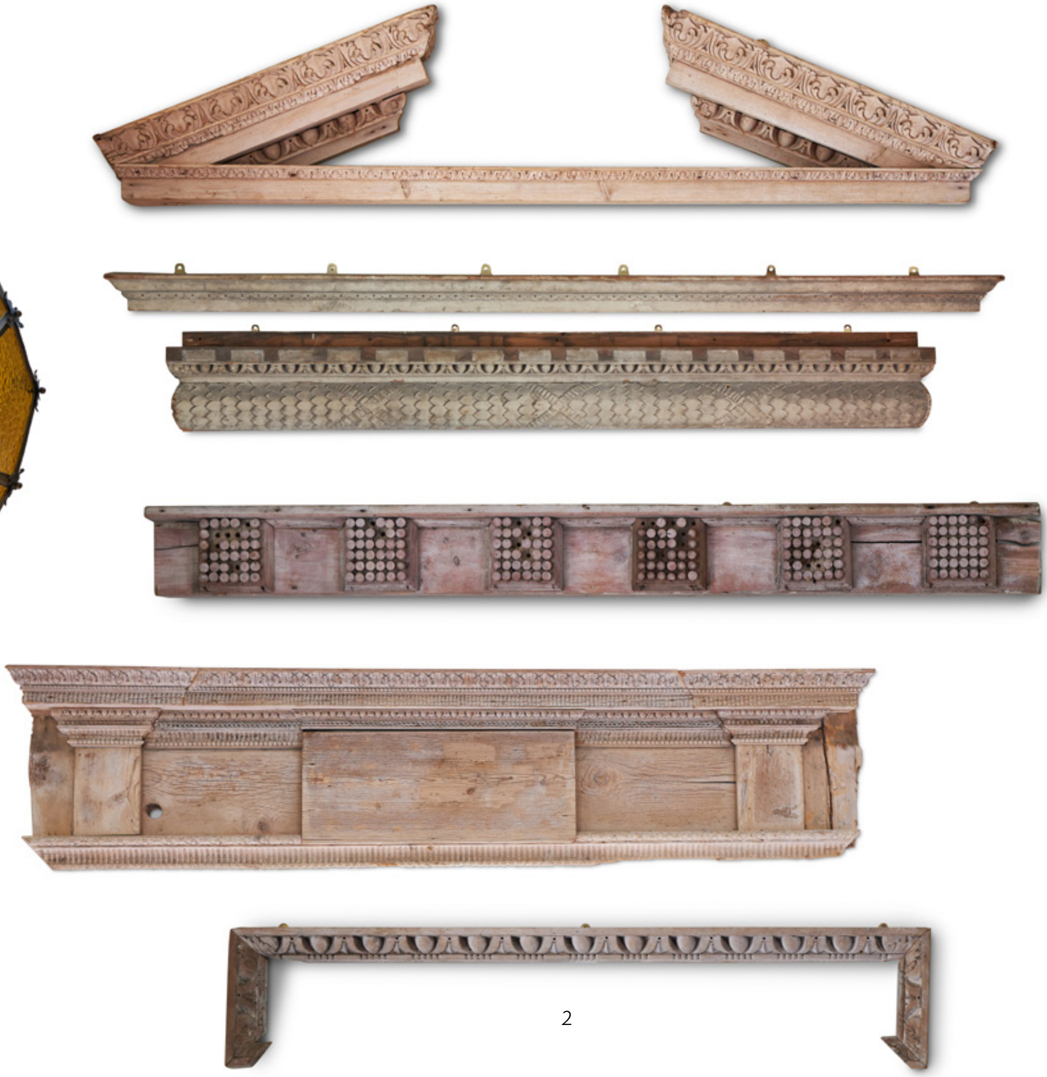
A LARGE AMBER GLASS FOUR LIGHT ‘ARCHITECTURAL’ LANTERN

MODERN, BY A MODERN GRAND TOUR

With a multi facetted brass frame

80cm diameter

£1,000-1,500



2

2

SIX ARCHITECTURAL CARVINGS AND MOULDINGS

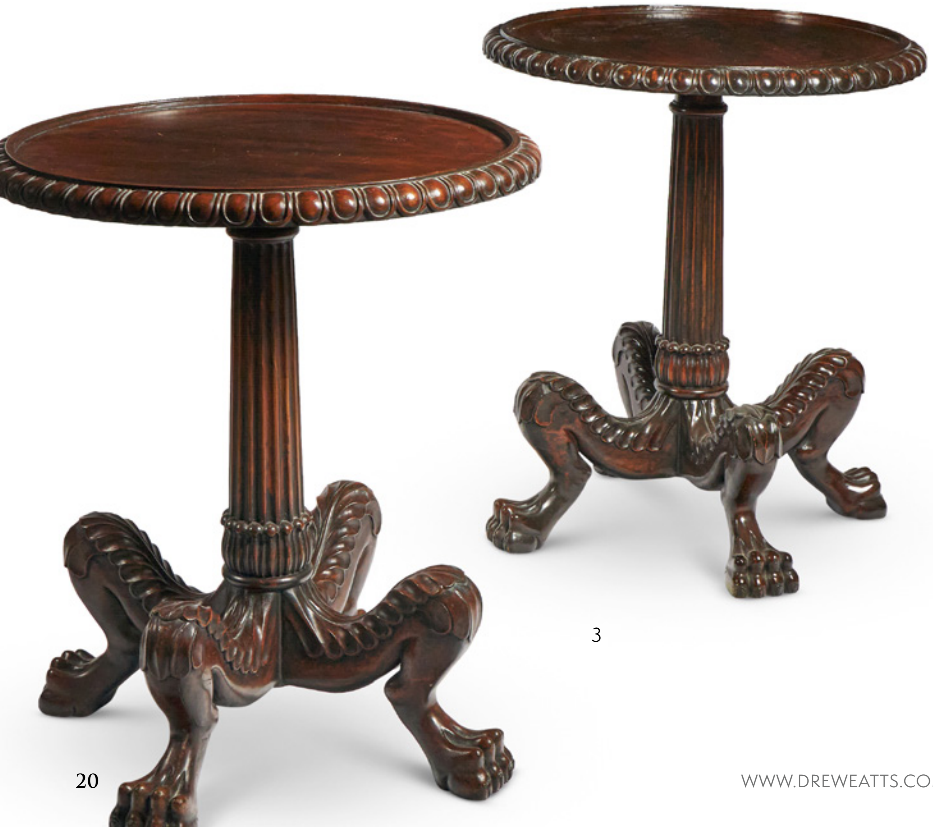
MOSTLY 18TH CENTURY

The largest 235cm long

Provenance:

By repute, Chiswick House

£2,000-4,000



3

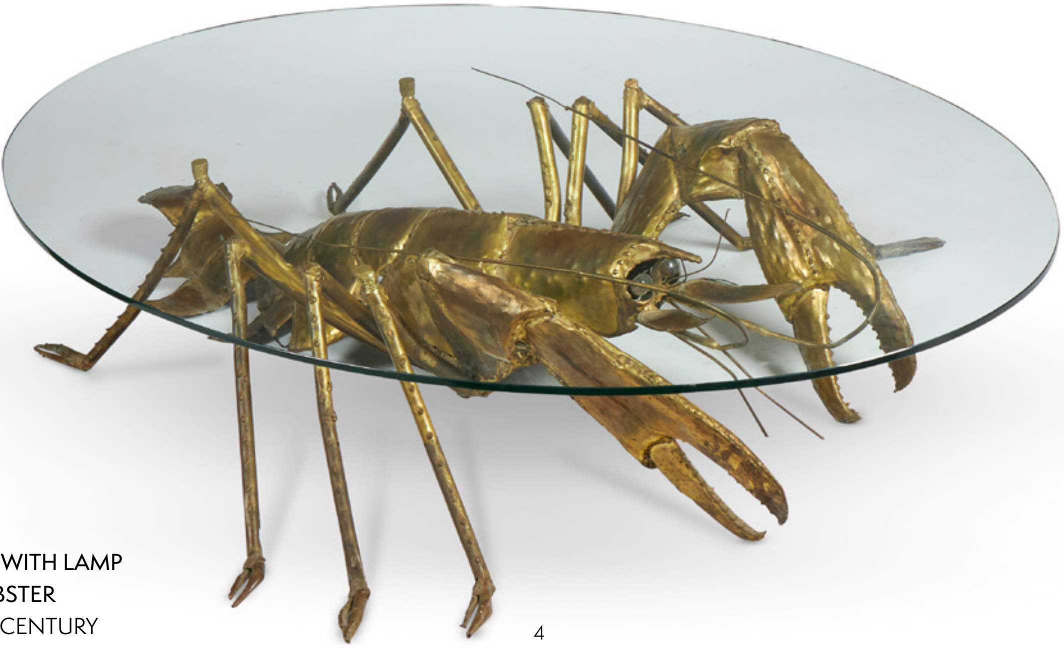
3

A PAIR OF MAHOGANY CIRCULAR ‘BLANCHARD’ OCCASIONAL TABLES

MODERN, BY A MODERN GRAND TOUR

75cm high, 64cm diameter

£1,000-1,500



4

4
A GILT METAL TABLE WITH LAMP MODELLED AS A LOBSTER

SECOND HALF 20TH CENTURY
With two light bulb eyes and oval
glass table top
30cm high, 149cm wide, 100cm wide

£2,000-3,000

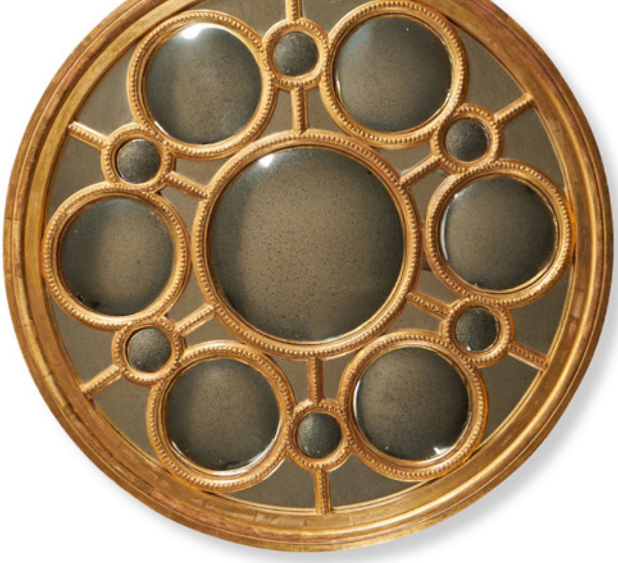
5

5
A PAIR OF UPHOLSTERED SCROLL END SOFAS

MODERN
With various scatter cushions exclusively
made for Parnham Park by Matthew Williamson
94cm high, 345cm wide, 91.5cm deep

£4,000-6,000

MARK
BRAZIER-JONES



6

6
A PAIR OF GILTWOOD MULTI CONVEX CIRCULAR 'ADAM' WALL MIRRORS

MODERN, BY A MODERN GRAND TOUR
83cm diameter

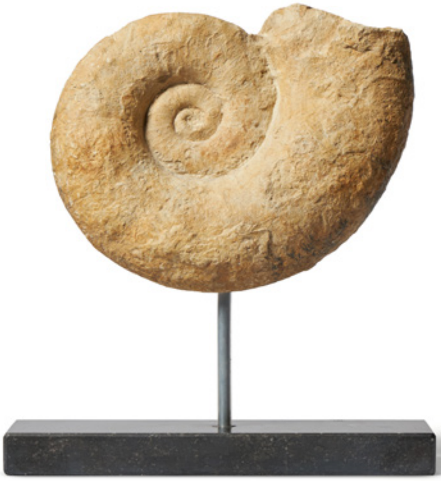
£1,500-2,500

6

7
AN AMMONITE (CEPHALOPODA) ON A MODERN METAL STAND

34cm high, 30cm wide overall

£200-400



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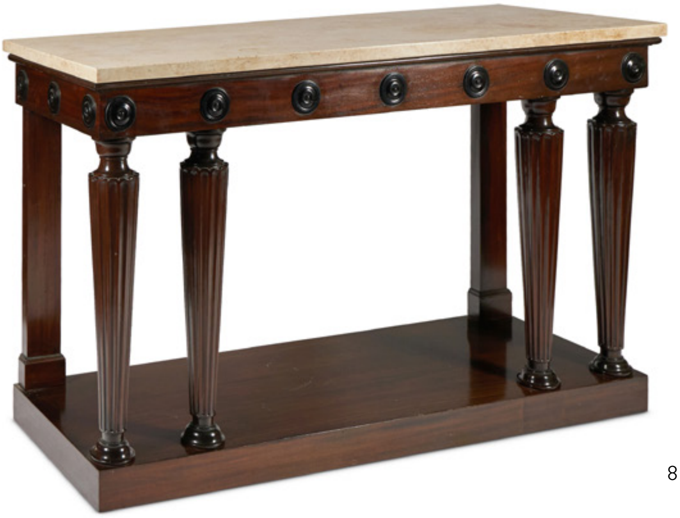
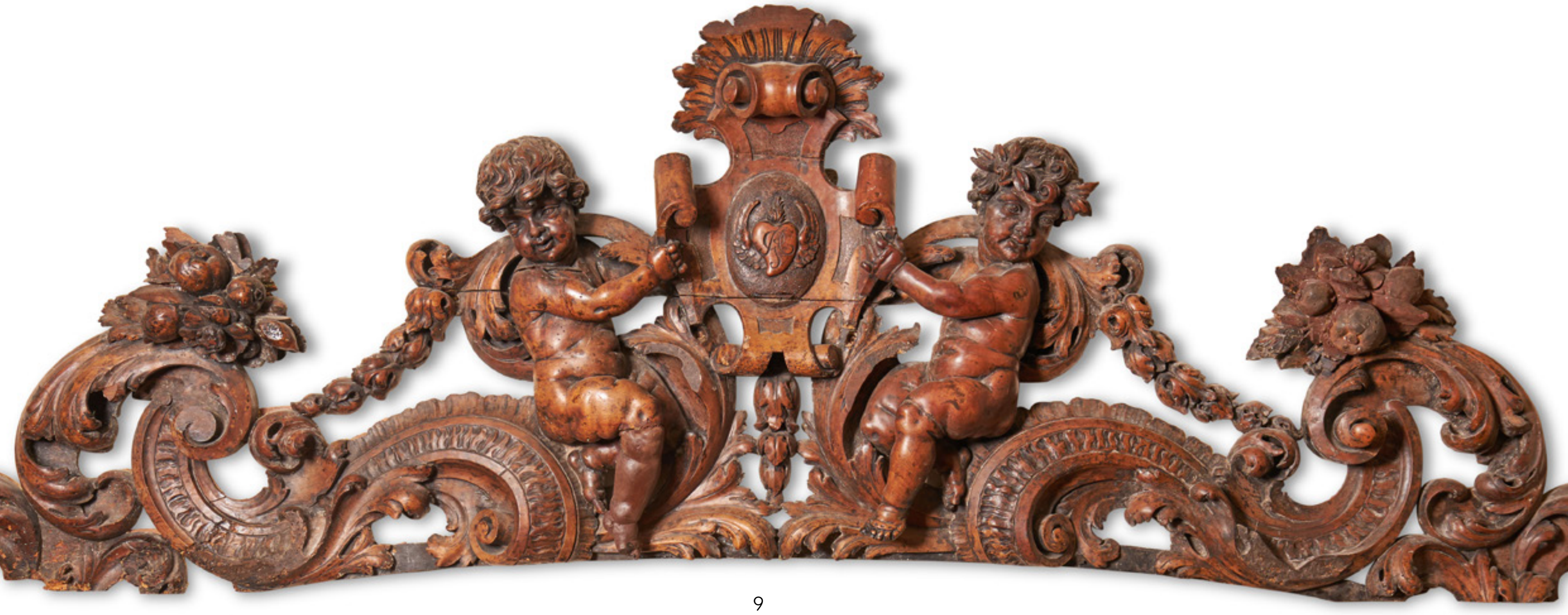


8

8
A PAIR OF 'GEORGE SMITH' MAHOGANY CONSOLE TABLES

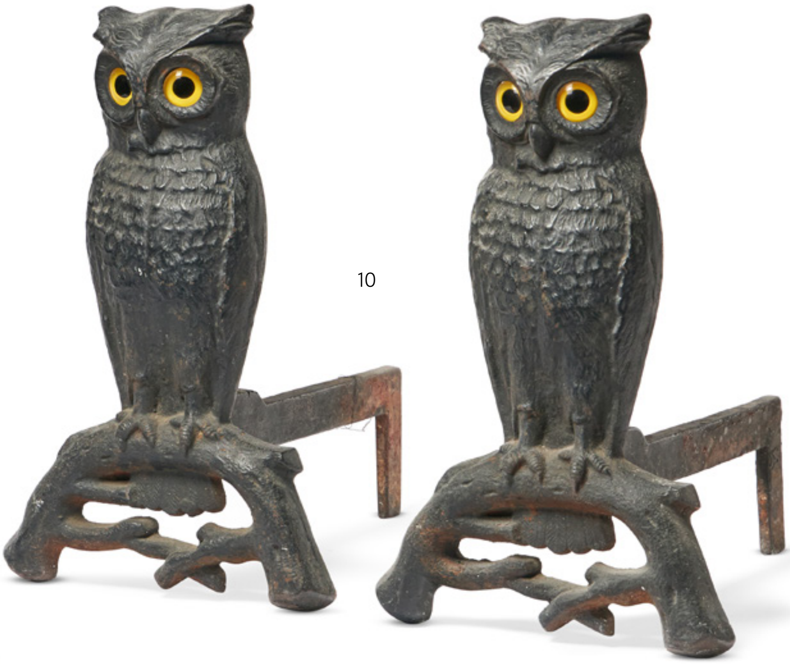
MODERN, BY A MODERN GRAND TOUR
Each with a marble top on reeded dual front supports
96cm high, 165cm long, 64cm deep

£3,000-5,000


9

9
A CARVED LIMEWOOD CRESTING OF TWO PUTTI SUPPORTING A CARTOUCHE
LATE 17TH / EARLY 18TH CENTURY
68cm high, 204cm wide

£500-1,000


10

10
A PAIR OF CAST IRON FIRE DOGS IN THE FORM OF OWLS
POSSIBLY AMERICAN, SECOND HALF 19TH CENTURY
With glass eyes
40cm high, 44cm long

£600-1,000

11

11
A COUNTRY HOUSE WICKER LOG BASKET OF MONUMENTAL SCALE
20TH CENTURY
125cm high, 150cm wide, 95cm deep

£500-800

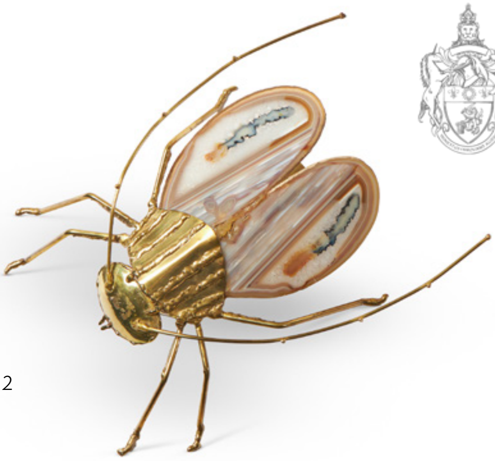
12

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

TWO GILT METAL AND AGATE WALL LIGHTS; SECOND HALF 20TH CENTURY

Modelled as two insects.
Bee: 40cm x 39cm
Other insect: 36cm x 24cm

£800-1,200



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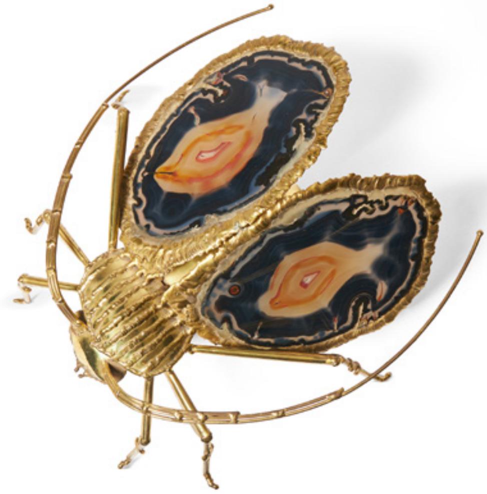

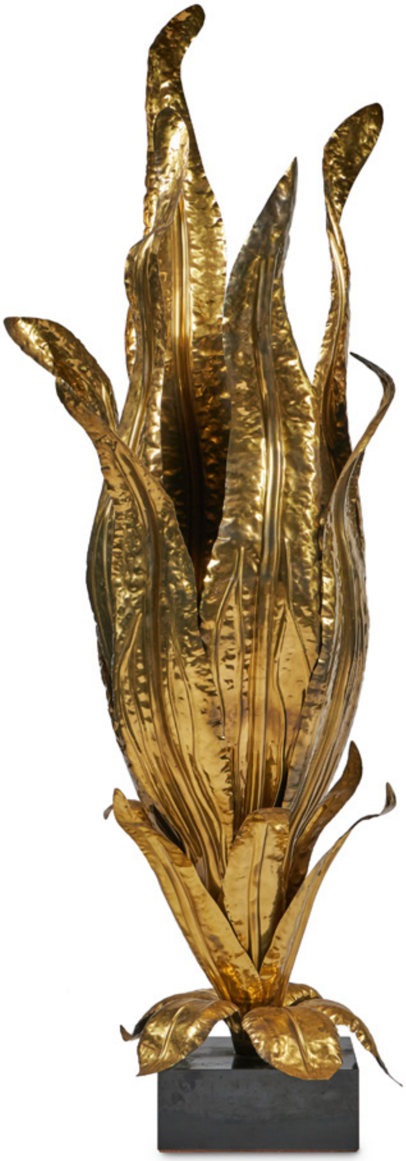

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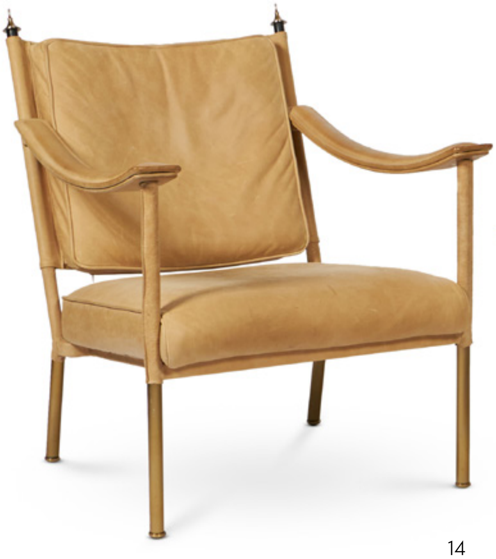


14

13

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021) ATTRIBUTED

A GILT METAL LOTUS LAMP; SECOND HALF 20TH CENTURY

On a black block base
150cm high, 42cm wide

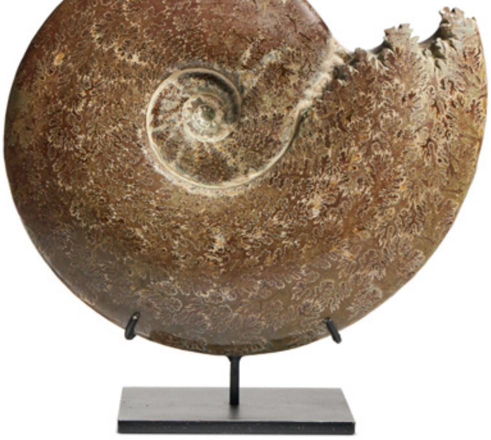
£800-1,200

14

A PAIR OF TAN LEATHER AND BRASS 'PARNHAM CAMPAIGN' ARMCHAIRS

MODERN, BY A MODERN GRAND TOUR
84cm high, 69cm wide, 77cm deep

£700-1,000



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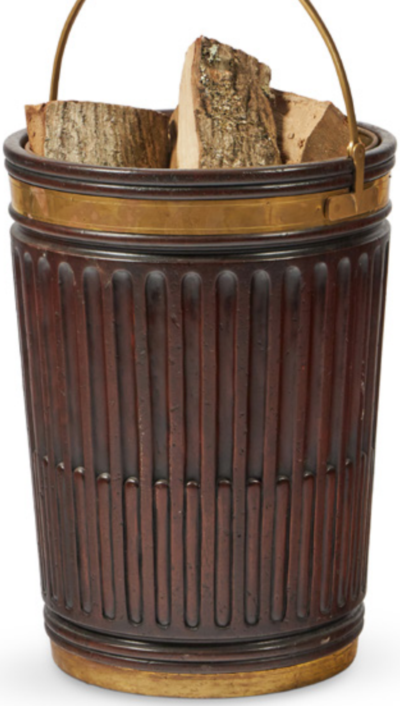


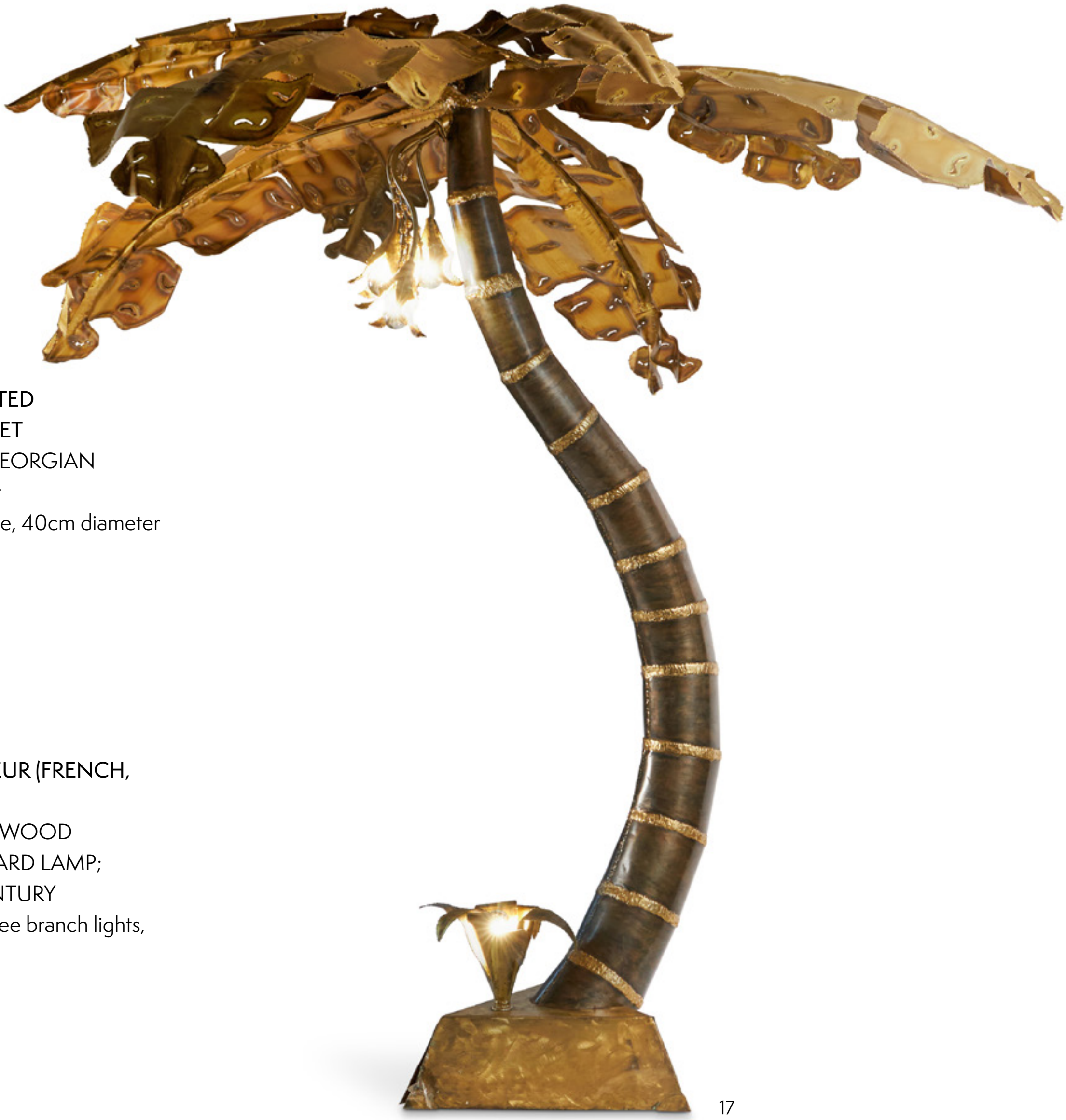
16

15

A POLISHED AMMONITE (CEPHALOPOD)

On a modern metal stand
32cm high overall

£400-600



17

16

A BRASS MOUNTED FLUTED MAHOGANY LOG BUCKET

MODERN, BY ENGLISH GEORGIAN

With swing handle and liner
53cm high, excluding handle, 40cm diameter

£400-600

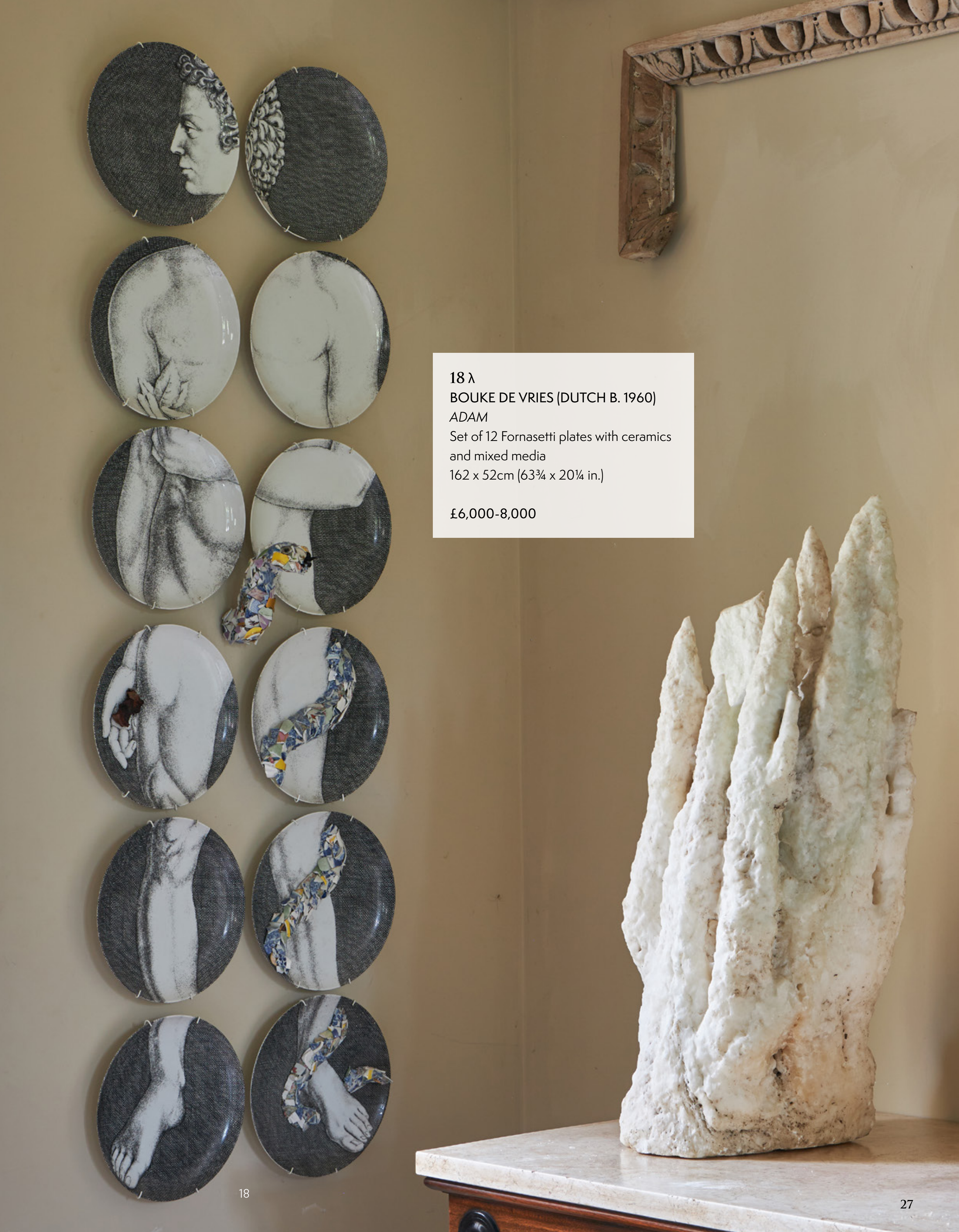
17

JACQUES DUVAL BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

A MONUMENTAL HOLLYWOOD REGENCY 'PALM' STANDARD LAMP; SECOND HALF 20TH CENTURY

Patinated and gilt metal; three branch lights, one base light
258cm high, 215cm wide

£4,000-6,000



18 λ

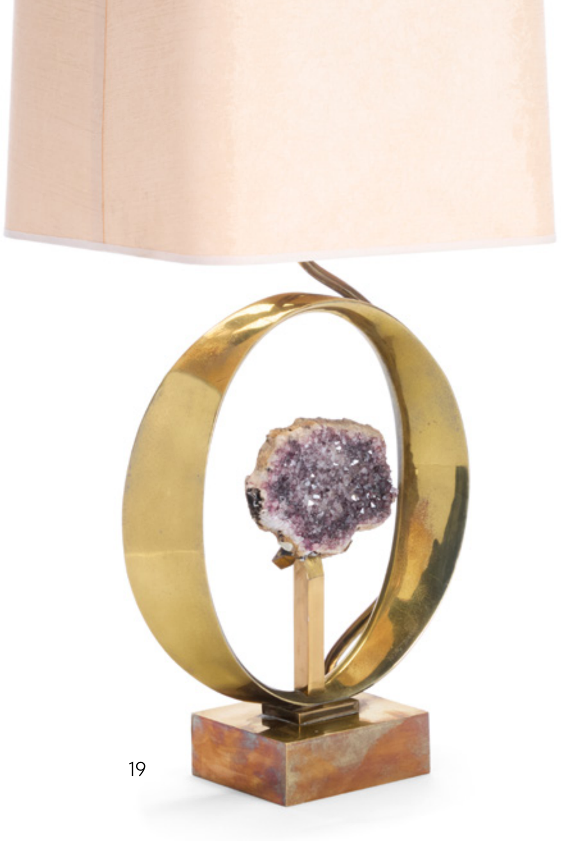
BOUKE DE VRIES (DUTCH B. 1960)

ADAM

Set of 12 Fornasetti plates with ceramics and mixed media

162 x 52cm (63¾ x 20¼ in.)

£6,000-8,000



19

19

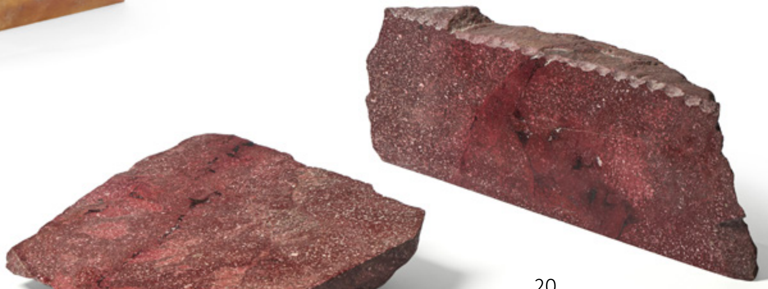
WILLY DARO (BELGIAN, 1918-1997)
A BRASS AND SPECIMEN AMETHYST LAMP;
CIRCA 1970
With peach-coloured squared shade
Inscribed 'Willy DARO', and stamped '14' in
two places, to the base
66cm high

£500-800

20

TWO PORPHYRY FRAGMENTS
One 44cm long, the other 35cm
long approximately

£2,000-3,000



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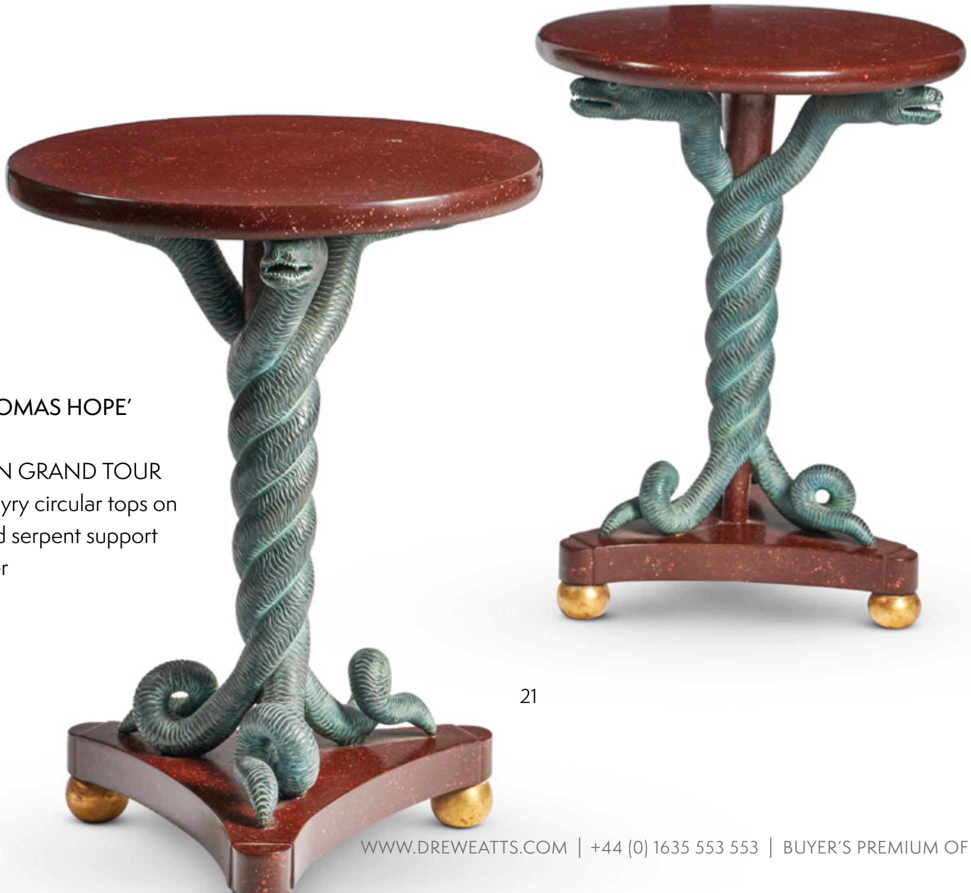


21

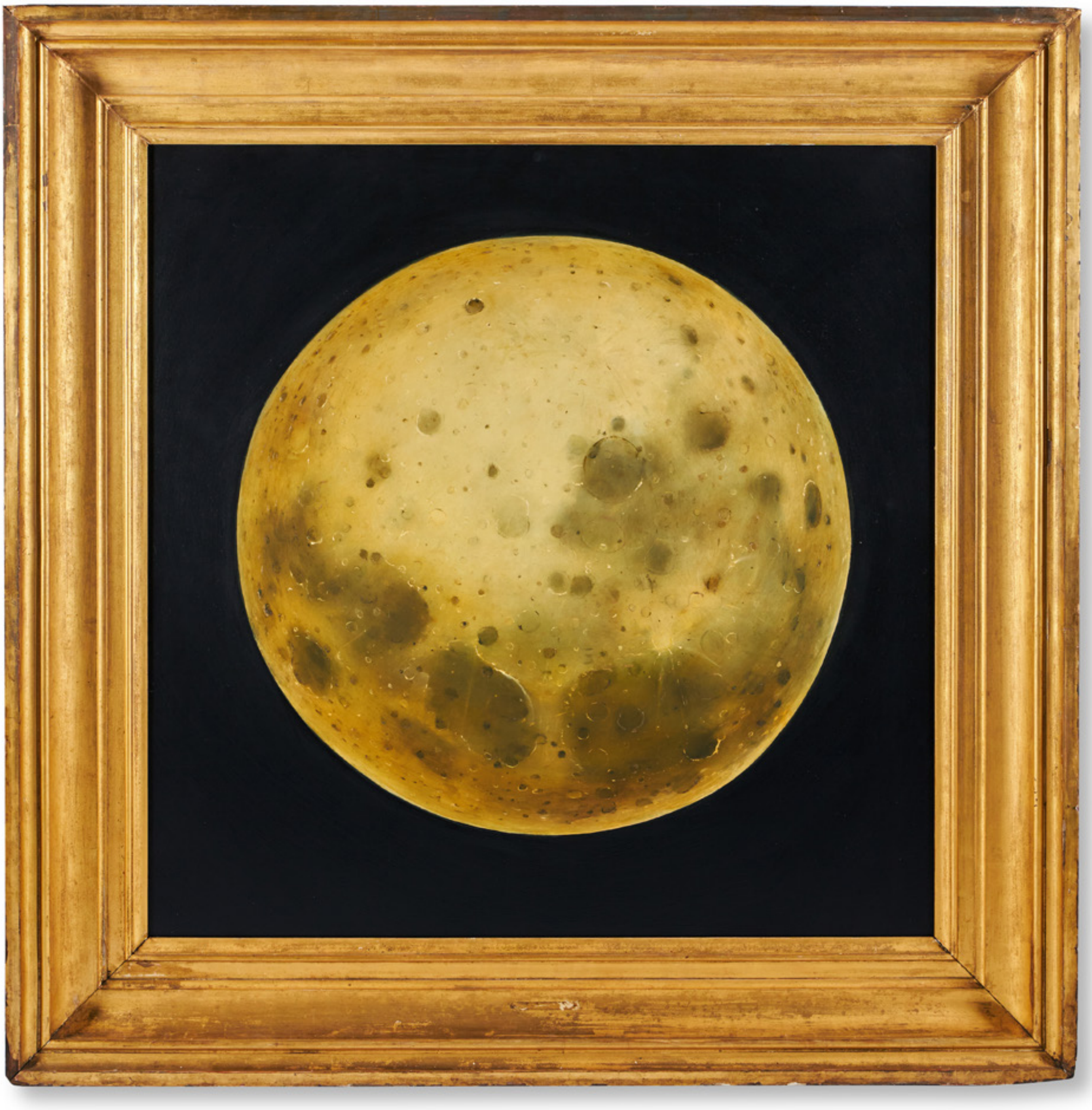
21

A PAIR OF PAINTED 'THOMAS HOPE' LAMP TABLES
MODERN, BY A MODERN GRAND TOUR
Each with simulated porphyry circular tops on
simulated bronze entwined serpent support
53cm high, 40cm diameter

£400-600

THE MODERN FLOWER PRESS

JAMES PERKINS STUDIO | *FULL MOON,* 2012



22

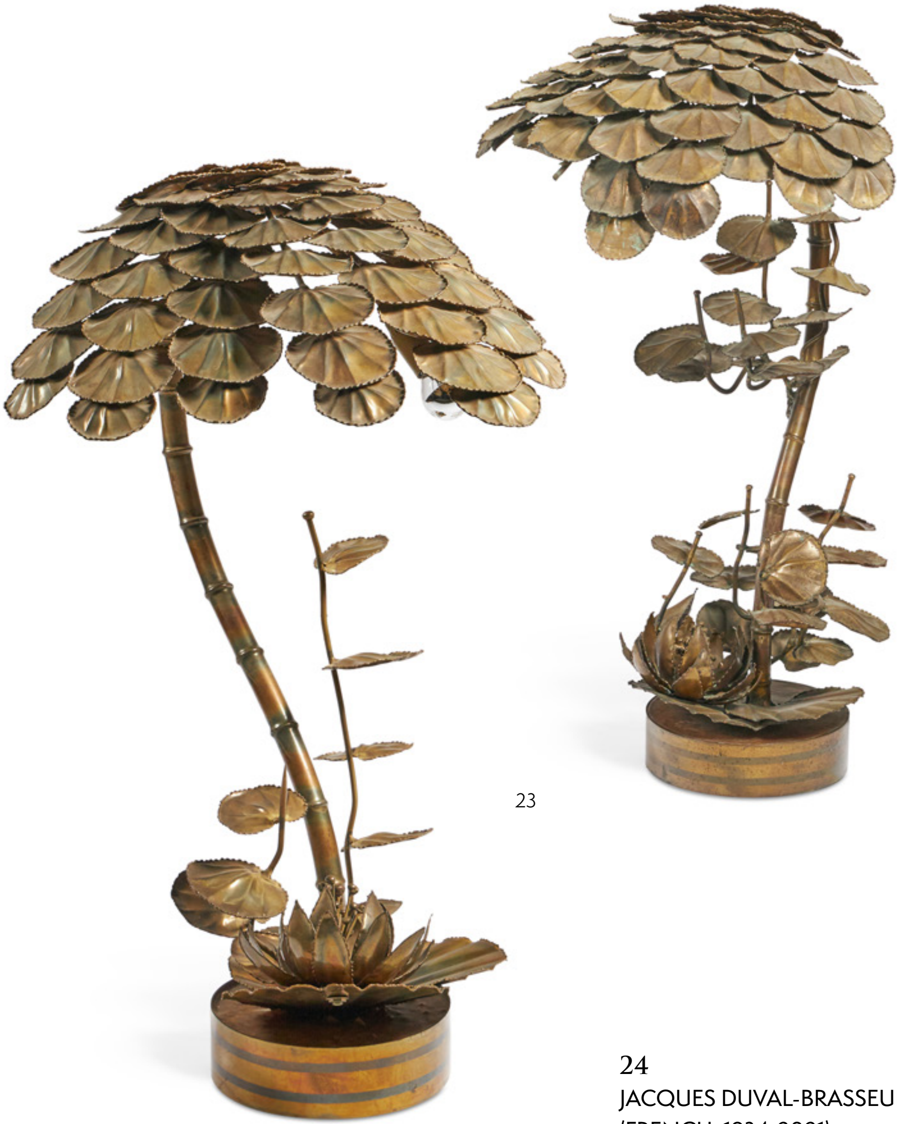
22

JAMES PERKINS STUDIO
FULL MOON
Oil on canvas
117.5 x 117.5cm (46¼ x 46¼ in.)

£5,000-8,000

Full Moon is a strikingly detailed oil painting by James Perkins. Celebrated for his ability to evoke profound narratives through his work, this piece, one of Perkins' most appreciated creations, captures the illuminated moon in exquisite detail, inviting the viewer to reflect on both its natural beauty and symbolic significance. The artwork seems to transcend mere representation, provoking thoughts of mankind's future in space and the aspirational daydreams of the Grand Tour era—an era that dreamed of new frontiers and the possibilities of human exploration.

The moon, an eternal presence in our night skies, serves as a constant reminder of the vast and mysterious universe beyond our reach. In *Full Moon*, Perkins conveys a sense of both timelessness and anticipation, capturing the moon not only as a celestial body but as a metaphor for the inevitable march of progress. It evokes the boundless optimism of the future, a future where humanity's dreams of traveling to the moon may one day be realized. This piece speaks to our shared global experience, reminding us that no matter where we are on Earth, the moon remains a universal symbol of hope, discovery, and the infinite possibilities that await.



23

23

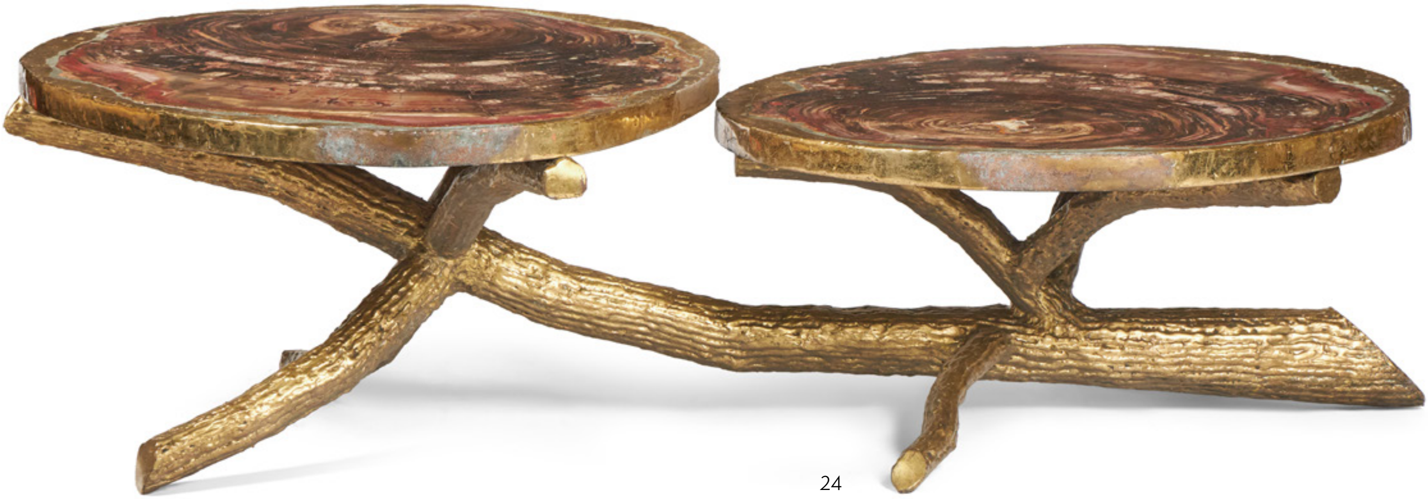
JACQUES DUVAL-BRASSEUR
(FRENCH, 1934-2021), ATTRIBUTED
A PAIR OF GILT METAL TABLE LAMPS;
SECOND HALF 20TH CENTURY
With three branches/lights
92cm high

£2,000-4,000

24

JACQUES DUVAL-BRASSEUR
(FRENCH, 1934-2021)
A PETRIFIED TREE AND GILT BRONZE LOW
TABLE; SECOND HALF 20TH CENTURY
Signature to foot (part-rubbed)
34.8cm high, 142cm wide, 77cm deep

£12,000-18,000



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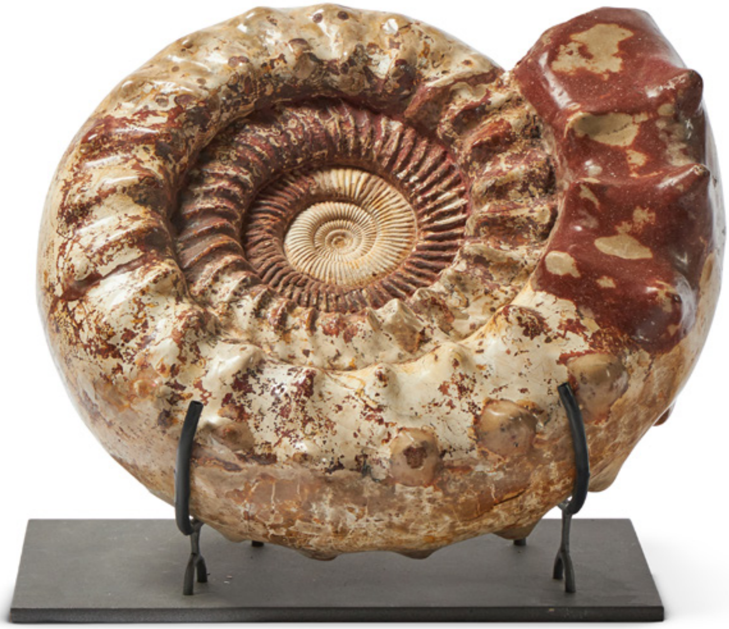
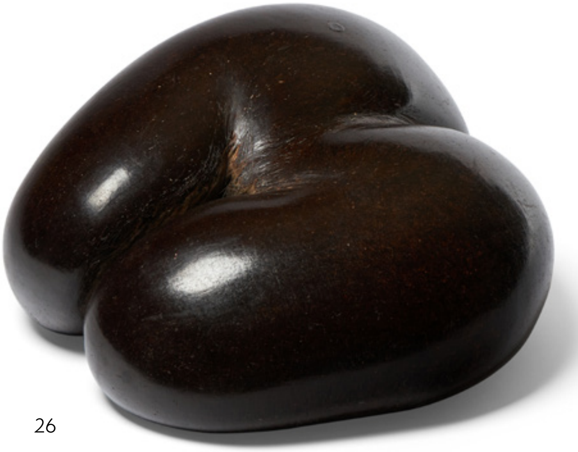

25

25
A POLISHED AMMONITE (CEPHALOPOD)
MADAGASCAN

On a modern metal stand
38cm high, 43cm wide overall

£1,000-1,500


26

26 Y
A COCO DE MER SEED
(LODOICEA MALDIVICA)

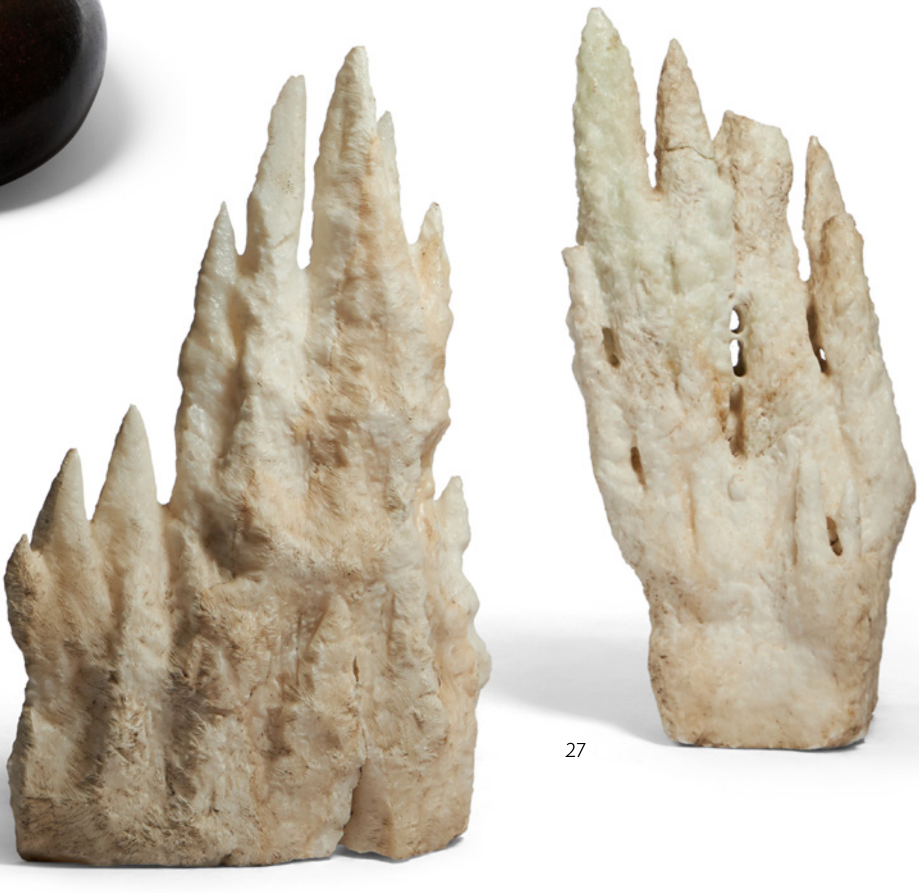
35cm x 32cm

£800-1,200

27
A PAIR OF MINERAL STALACTITES

78cm and 74cm high approximately

£800-1,200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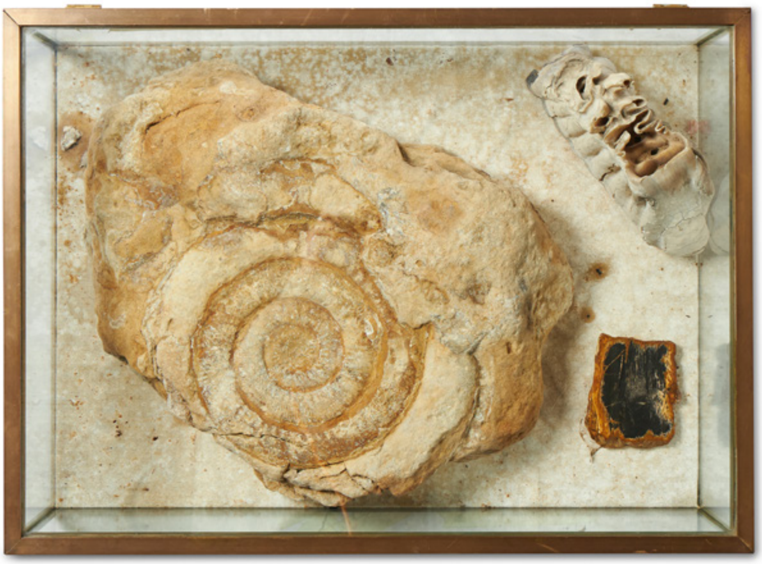


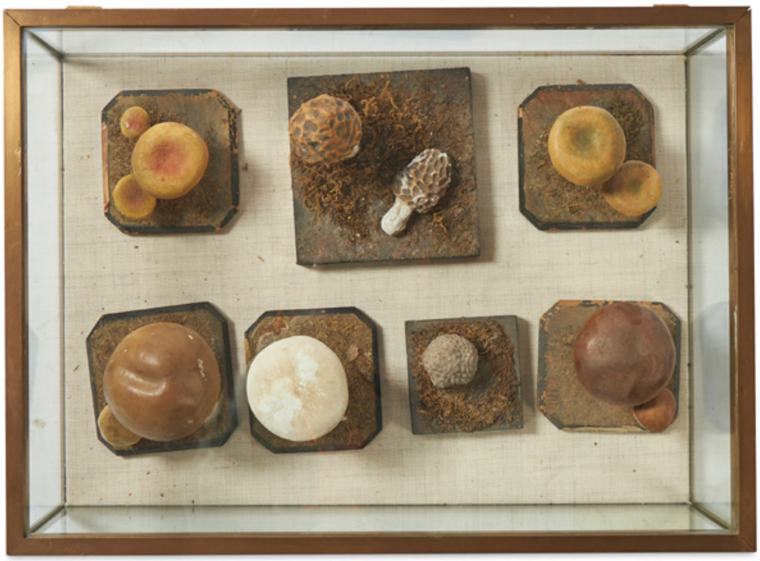
28

28

AN AMMONITE, A FOSSILISED TREE FERN AND A MAMMOTH'S TOOTH

Contained in a modern glazed brass
display case with hinged top
The case 19cm high, 55cm wide, 40cm deep

£600-1,000



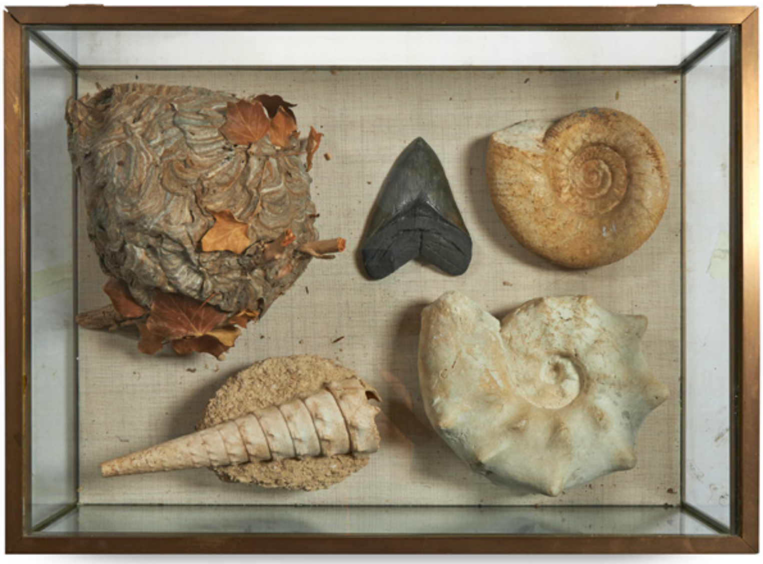
29

29

SEVEN PAINTED NATURAL SCIENCE TEACHING MODELS

LATE 19TH CENTURY, PROBABLY GERMAN
Contained within a modern glazed brass
display case with hinged top
The case 19cm high, 55cm wide, 40cm deep

£600-1,000



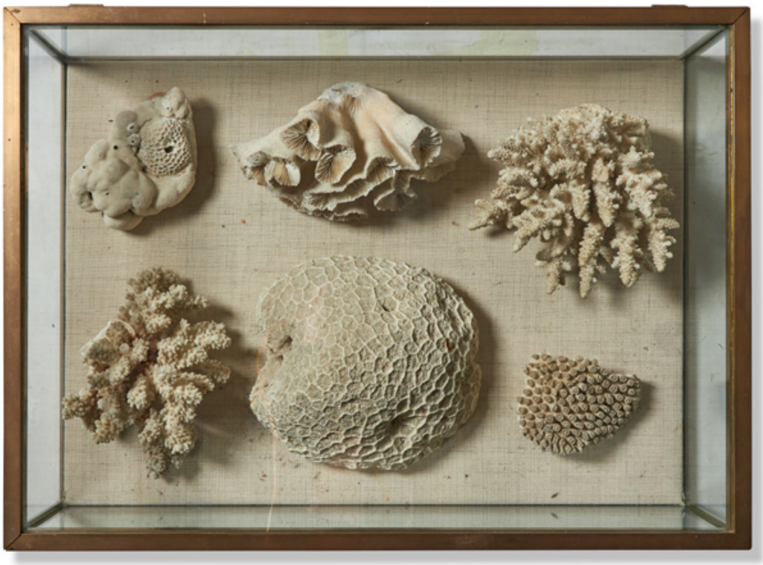
30

30

TWO AMMONITES (CEPHALOPODS), A CAMPANILE GASTROPOD GIGATEUM FOSSIL, A MIOCENE 'MEGALODON' FOSSIL SHARK TOOTH AND A WASP'S NEST

Contained within a modern glazed brass
display cabinet with hinged top
The case 19cm high, 55cm wide, 40cm deep

£600-1,000

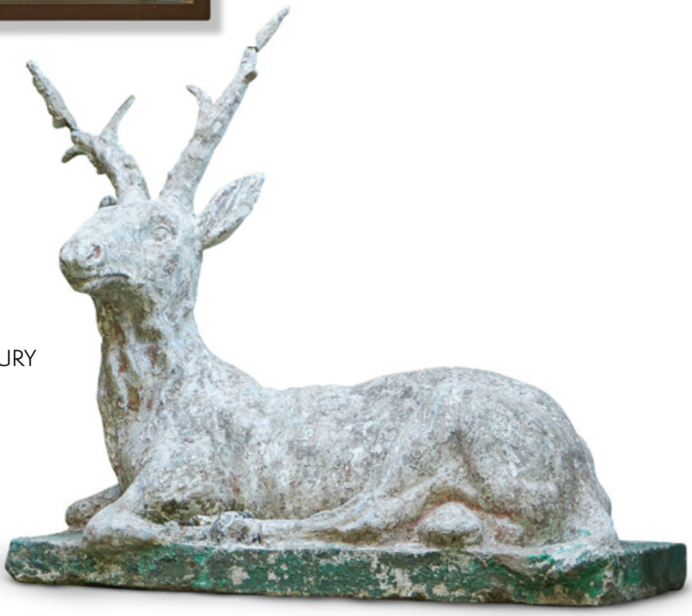


31

31 Y
SIX VARIOUS CORAL SPECIMENS

Contained within a modern glazed brass
display cabinet with hinged top
The case 19cm high, 55cm wide, 40cm deep

£500-800

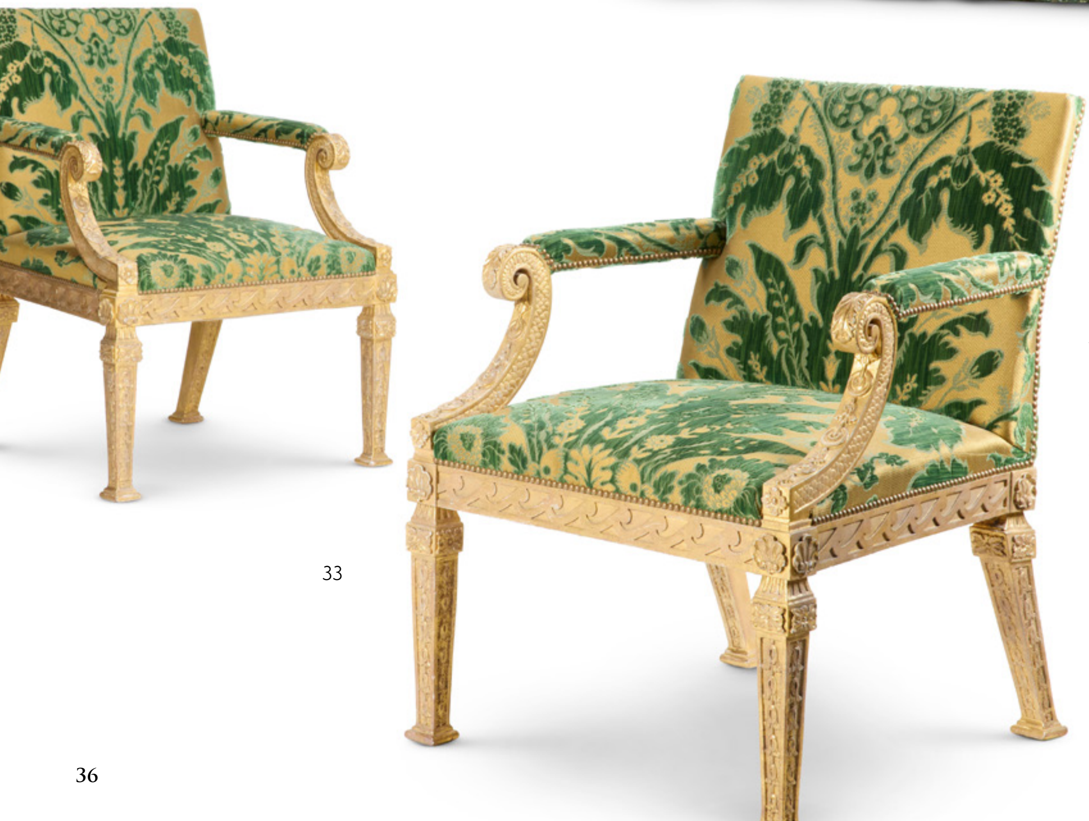


32

32
A STONEWARE MODEL OF A RECUMBENT STAG

PROBABLY LATE 19TH/EARLY 20TH CENTURY
With traces of a previously painted surface
98cm high, 108cm wide

£800-1,200

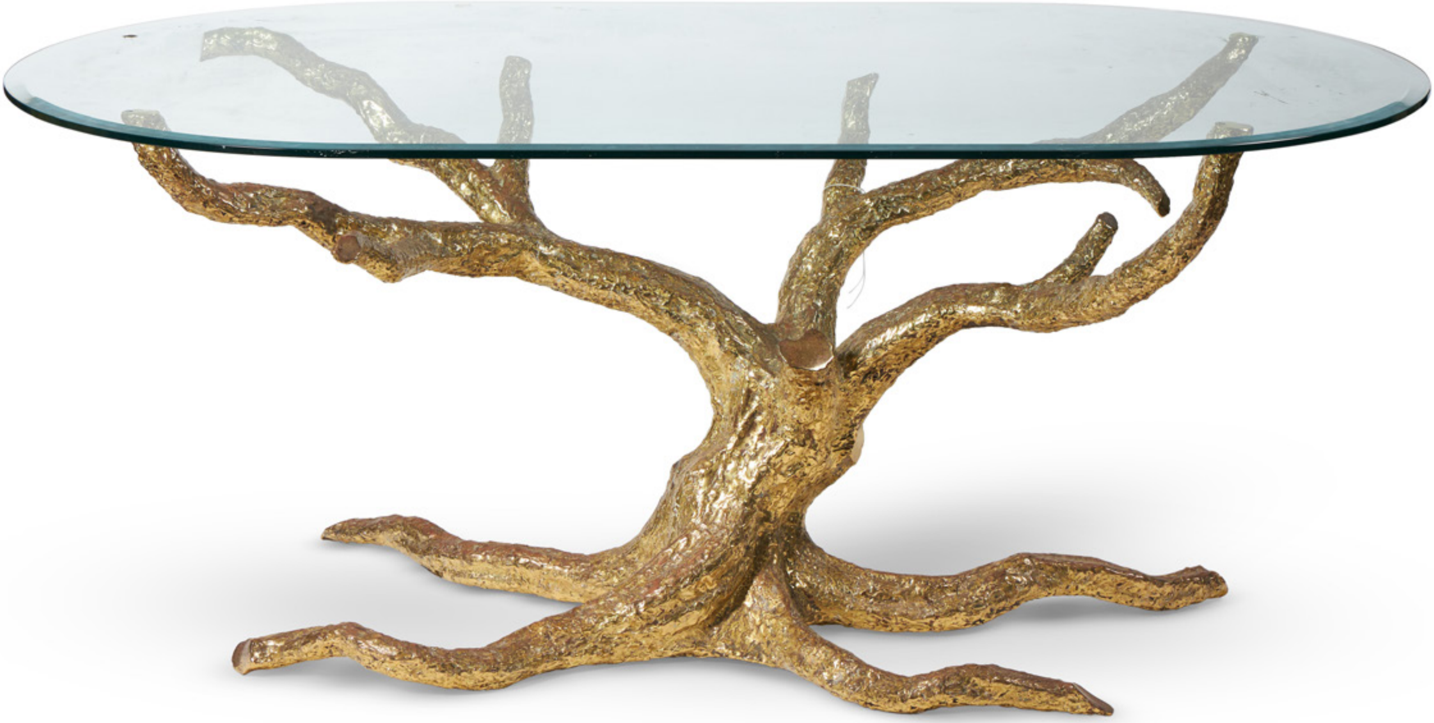


33

33
A PAIR OF 'WILLIAM KENT' GILTWOOD OPEN ARMCHAIRS

MODERN, IN GEORGE II STYLE,
BY ENGLISH GEORGIAN
With foliate and Vitruvian scroll
carvings and green and gold silk cut-velvet upholstery
95cm high, 71cm wide, 73cm deep

£2,000-3,000



33A

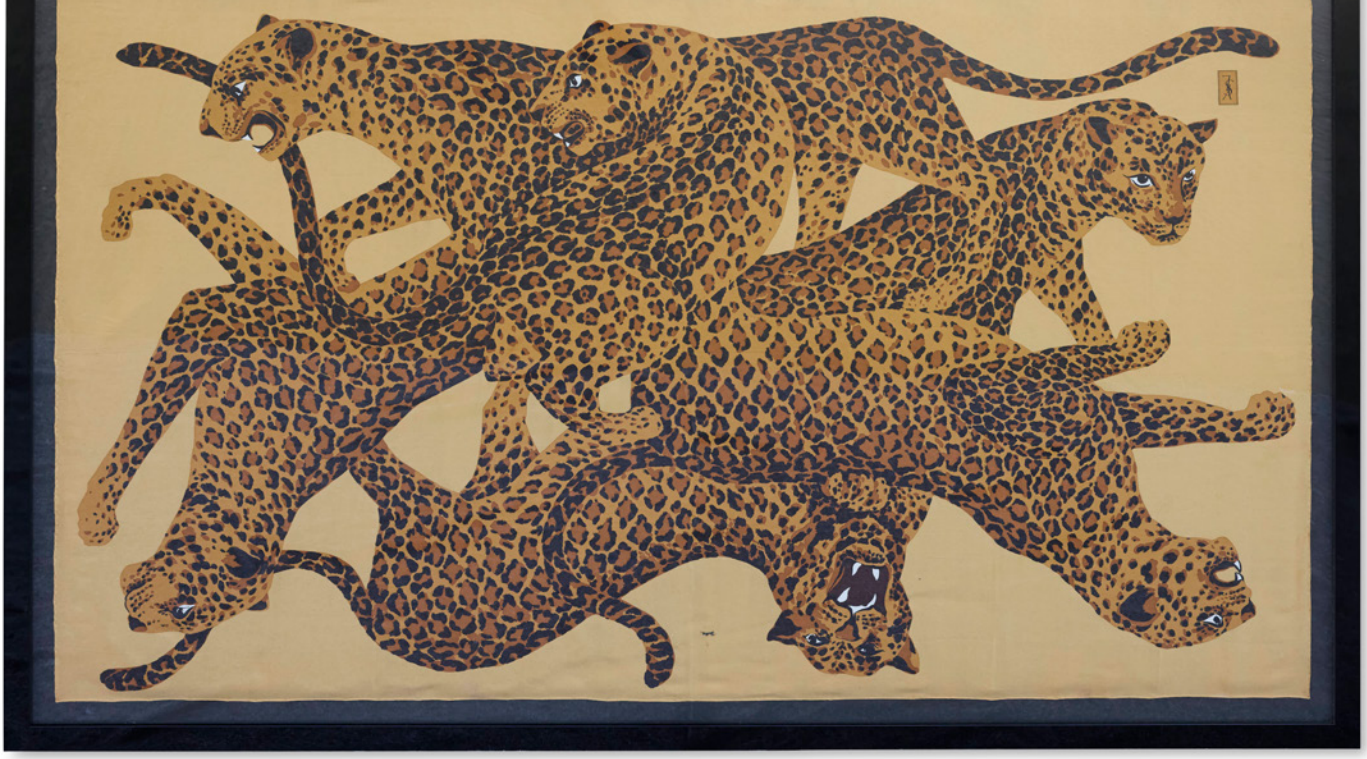
33A

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021)

A GILT METAL 'TREE' TABLE; CIRCA 1970
Original glass top
Faint 'JDBrasseur' signature to underside of foot
74cm high, 180cm wide, 100cm deep

£8,000-12,000

> “The world has been going on now for thousands of years hasn’t it? And the only thing in animal language that people have learned to understand is that when a dog wags his tail he means ‘I’m glad’! Funny isn’t it?”
>
> THE STORY OF DOCTOR DOLITTLE



34

34

A LARGE FRAMED PRINTED SILK WALL HANGING OF PANTHERS

YVES ST LAURENT

CIRCA 1975

156cm high, 255cm wide

£1,500-2,500

35

A MAHOGANY BREAKFRONT SECRETAIRE LIBRARY BOOKCASE

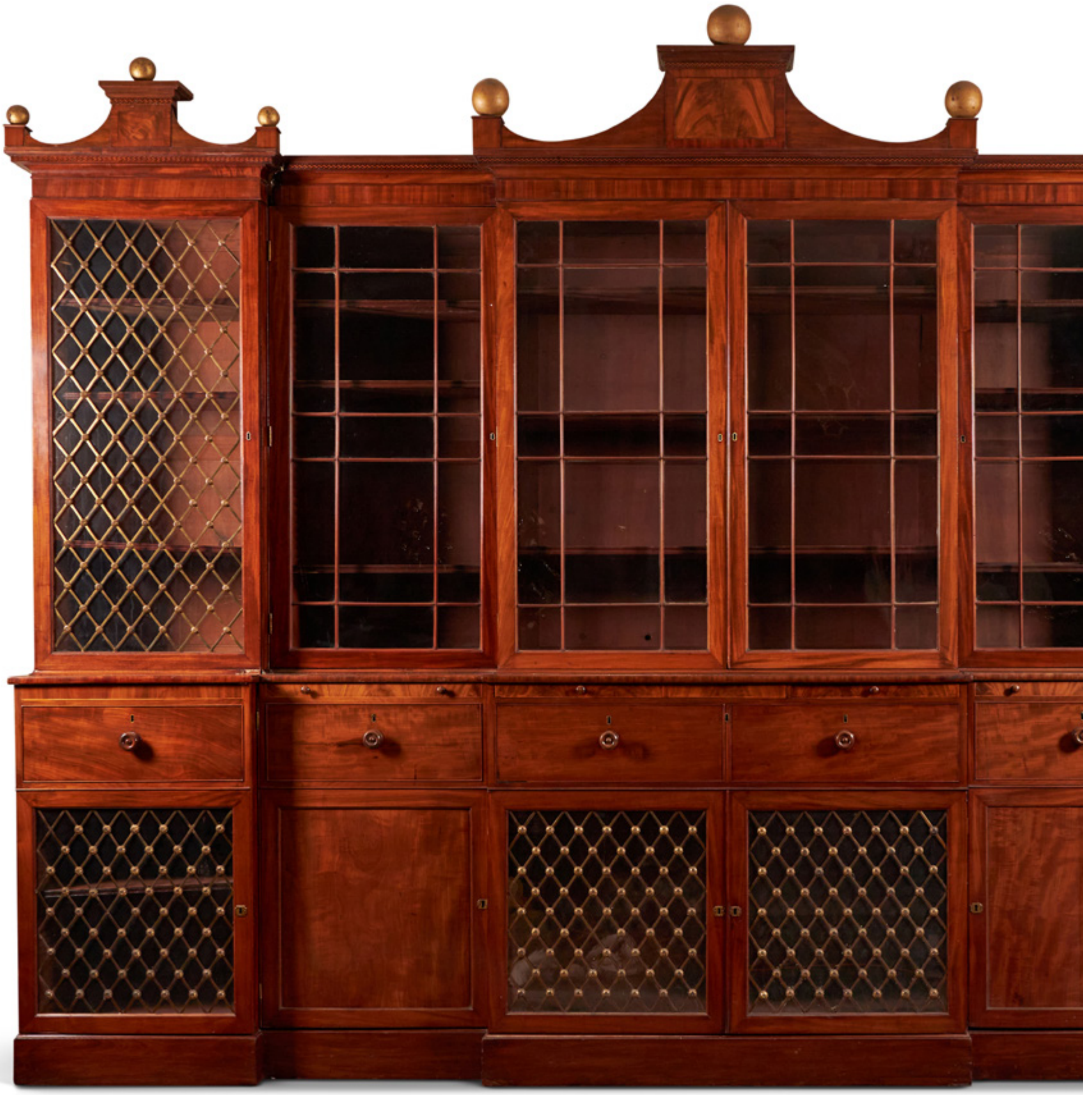
ENGLISH, EARLY 19TH CENTURY

The upper section with six glazed doors, the lower with six panelled doors and a fitted secretaire drawer

280cm high, 380cm wide,

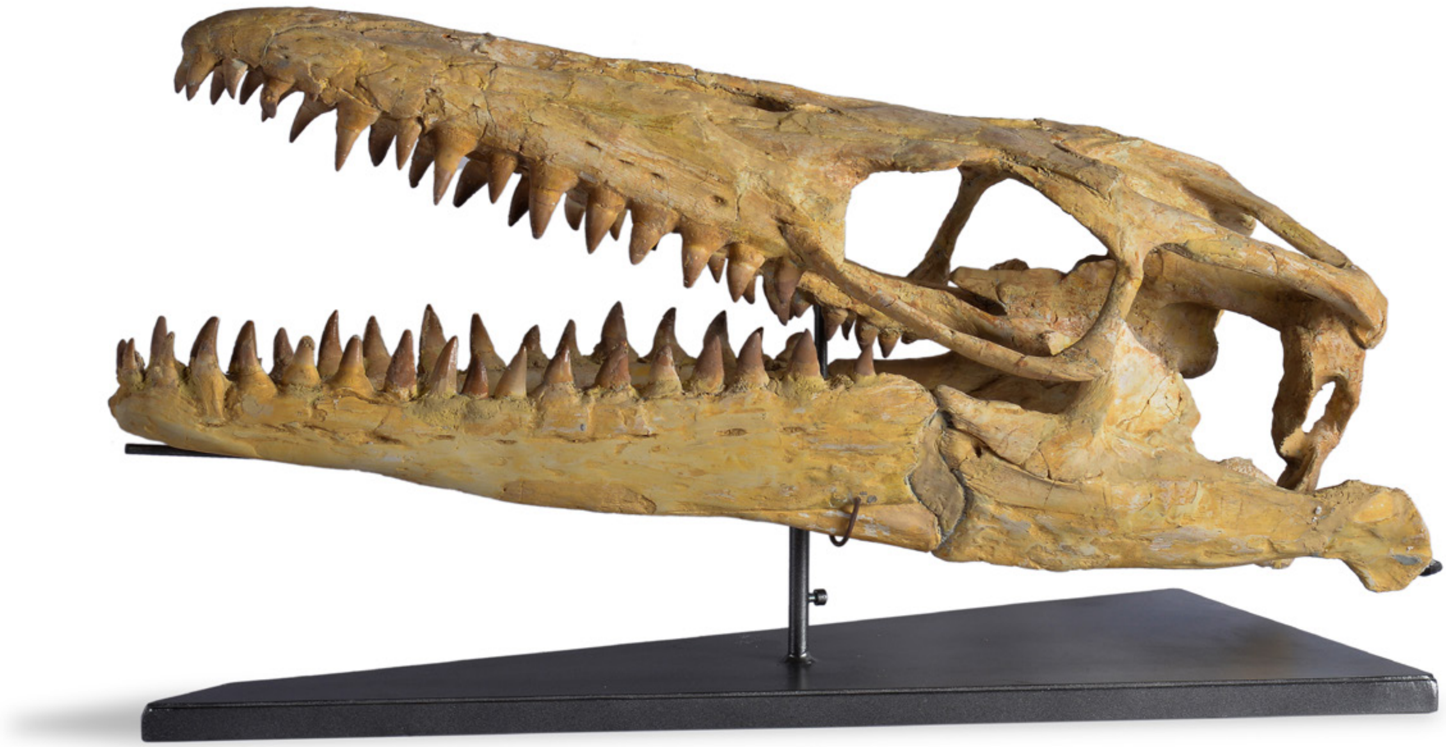
54cm deep

£4,000-6,000



35

HALISAURUS ARAMBOURGI



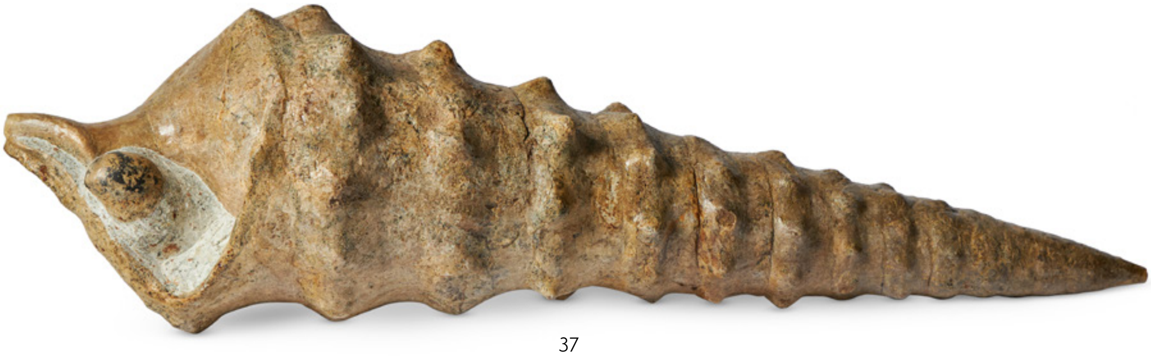
36

36 ■ ‡
HALISAURUS ARAMBOURGI
(LATE CRETACEOUS)
MAASTRICHTIAN
Phosphate Beds
Oued Zem Morrocco
approx 45cm high, 77cm long, 34cm deep

£12,000-18,000

Halisaurus Arambourgi is an intriguing extinct species of marine reptile from the Late Cretaceous period, approximately 80 million years ago. *Halisaurus arambourgi* belongs to the family *Halisauridae*, within the order *Squamata,* which includes modern lizards and snakes. While closely related to the more famous mosasaurs, *halisaurus arambourgi* was not a true mosasaur, but rather a distinct genus that shared similar adaptations for life in the sea. Characterized by a long, slender body, a relatively short head, and a tail that was highly specialized for propulsion through the water, this carnivorous reptile would have preyed on smaller marine life, including fish and invertebrates. Fossilized remains of this species have been discovered in the Cretaceous sediments of Morocco, providing valuable insights into the diverse and dynamic marine ecosystems that existed during the Mesozoic era. The discovery of *halisaurus arambourgi* adds to our understanding of the variety of reptiles that inhabited ancient seas, showcasing the evolutionary ingenuity of life during this period.

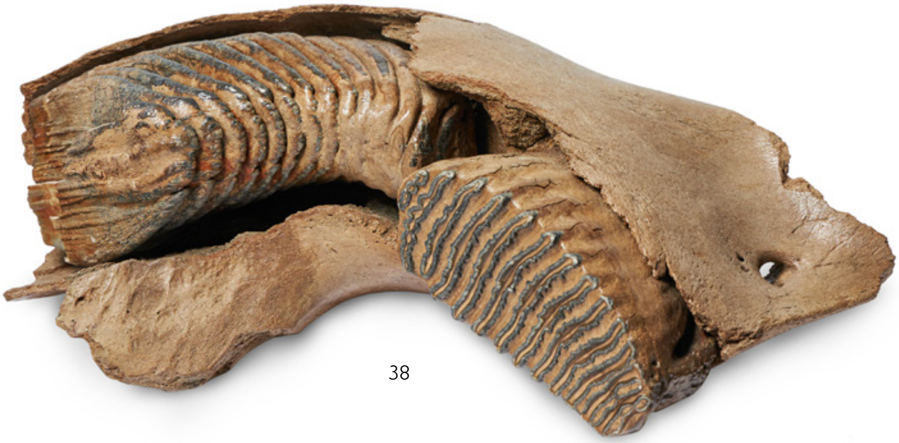
> *“valuable insights into the diverse and dynamic marine ecosystems that existed during the Mesozoic era.”*



37

37
A FOSSILISED CAMPANILE GIGANTUM SHELL
52cm long

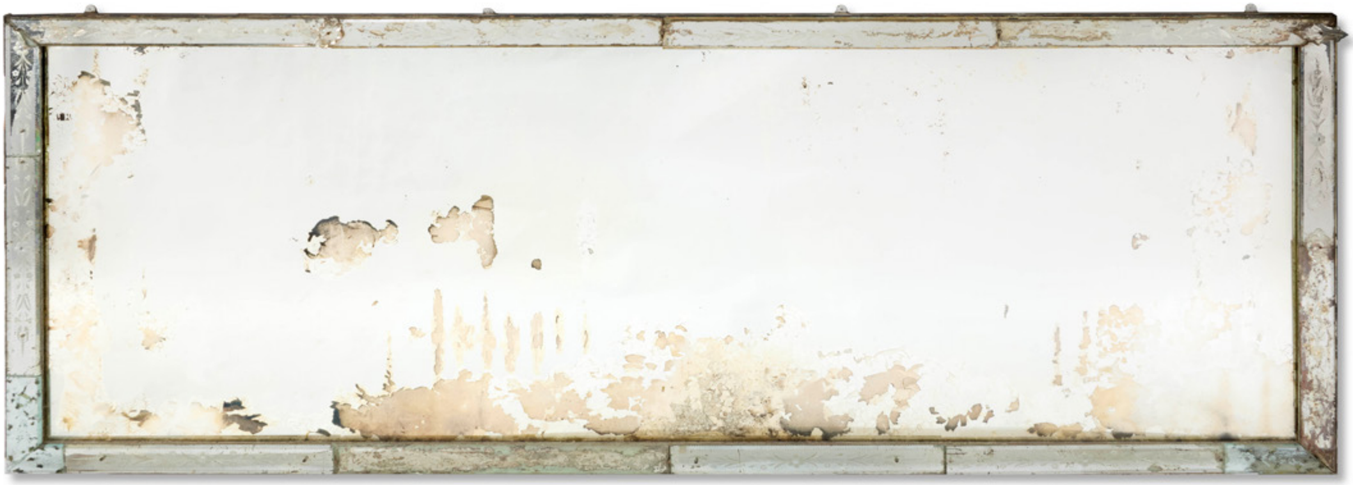
£300-500



38

38
A MAMMOTH JAW WITH TEETH
47cm wide

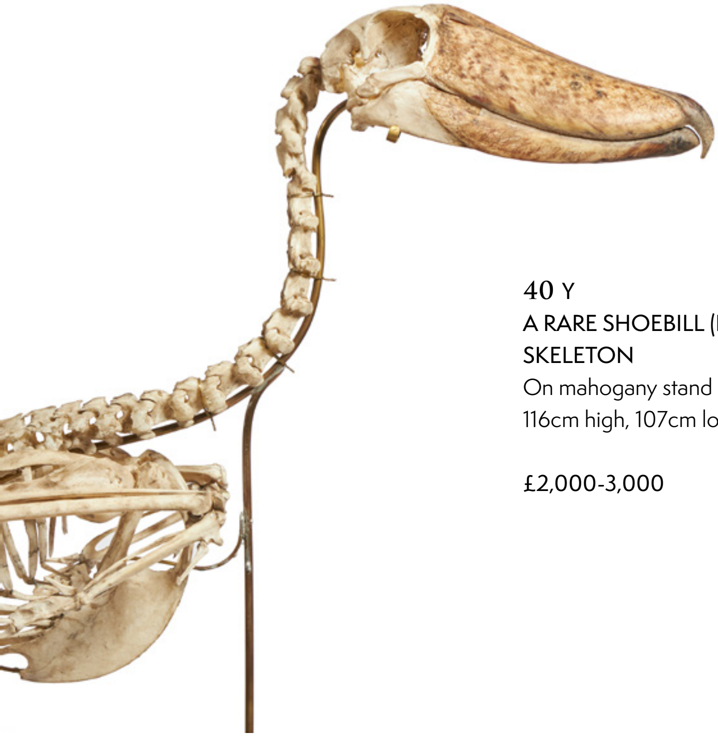
£800-1,200

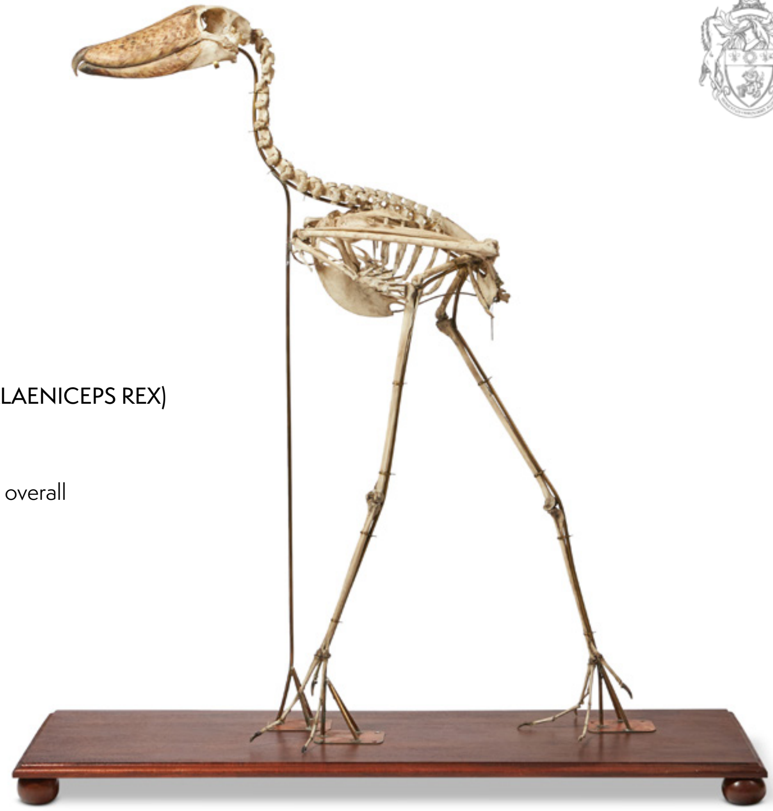


39

39 Y
AN ETCHED GLASS MIRROR OF MONUMENTAL SCALE
VENETIAN, LATE 19TH/EARLY 20TH CENTURY
With floral decorated border plates
141cm high, 330cm wide when hung horizontally

£1,500-2,500





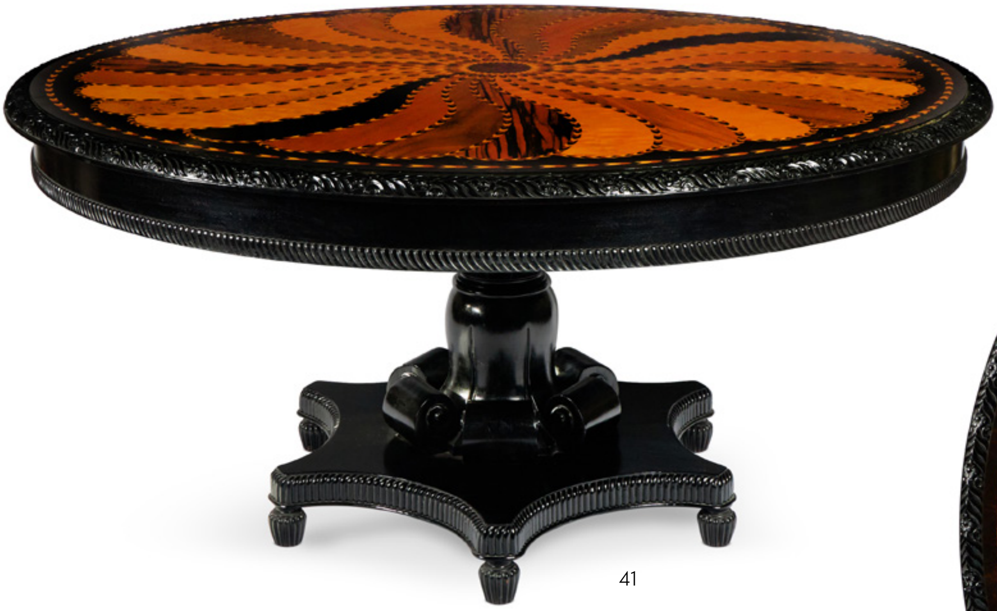
40

40 Y

A RARE SHOEBILL (BALAENICEPS REX) SKELETON

On mahogany stand
116cm high, 107cm long overall

£2,000-3,000



41

41 Y

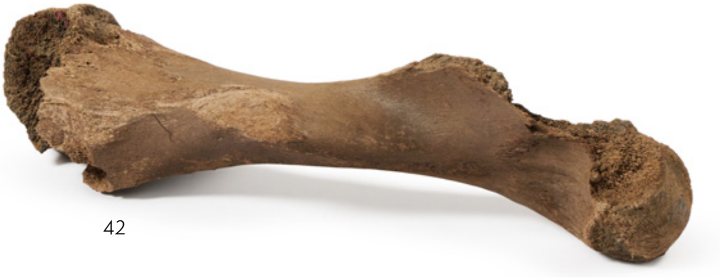
AN INDIAN ROSEWOOD AND SPECIMEN WOOD CIRCULAR 'COLONIAL' TABLE

MODERN, BY A MODERN GRAND TOUR
The radially veneered top on an ebonised column and quadripartite base
75cm high, 160cm diameter

£4,000-6,000

42
A MAMMOTH LEG BONE
90cm long approximately

£600-800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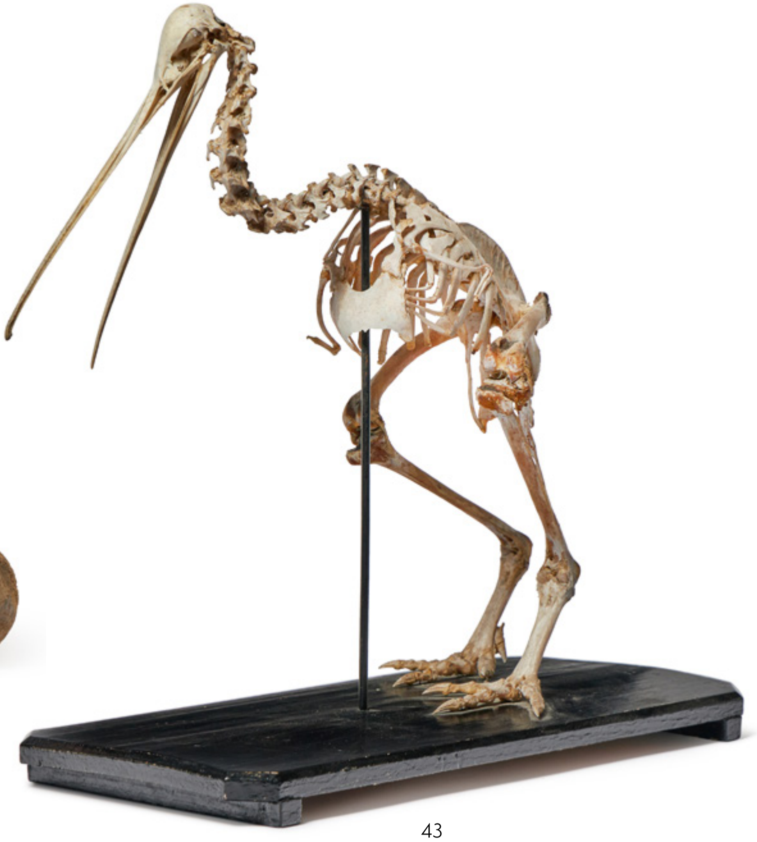

43

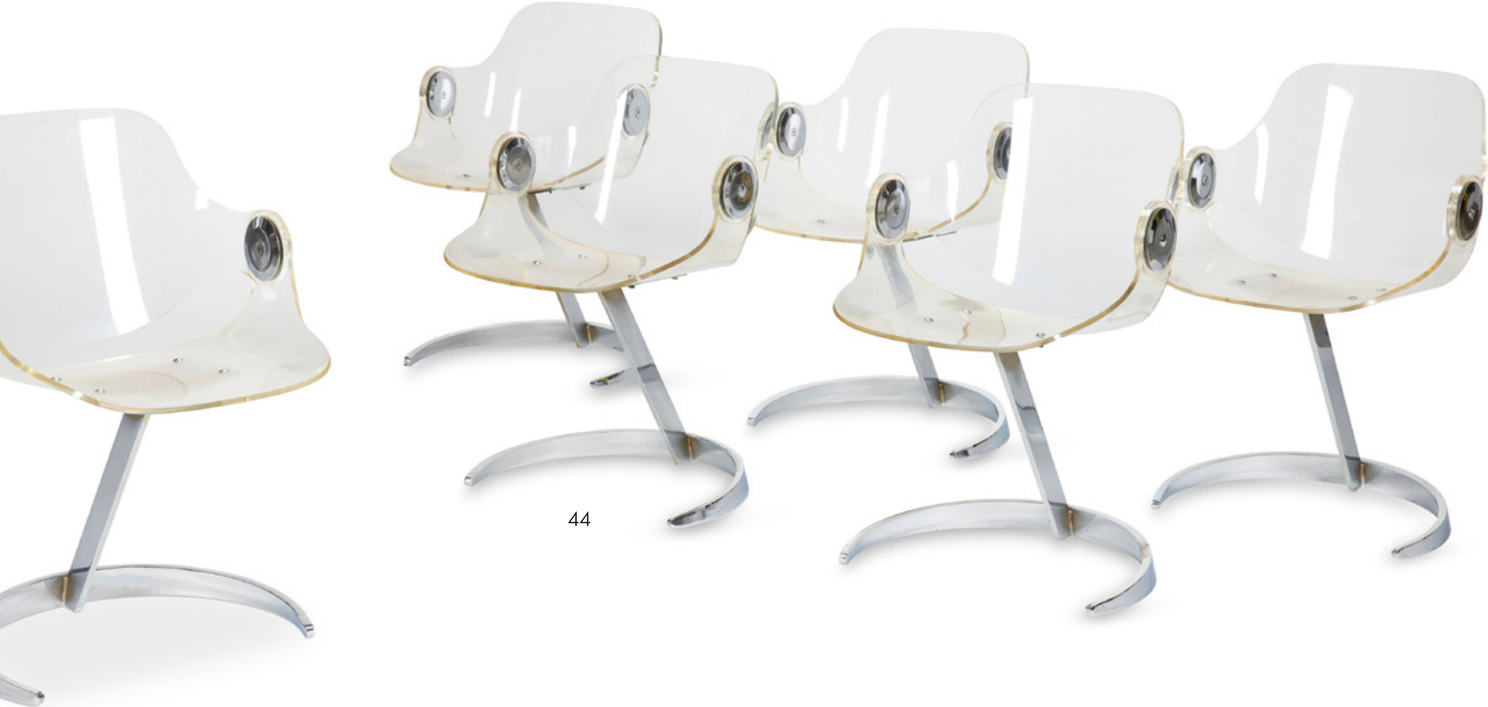
43 Y
A RARE SOUTH ISLAND BROWN KIWI (APTERYX AUSTRALIS) SKELETON
On a black painted wood base
46cm high, 44cm wide overall

Provenance:
Emma Hawkins 'A Natural World', Sotheby's London, 19th January, 2023, lot 116.

£400-600

44
BORIS TABACOFF (FRENCH, 1927-1985)
SET OF SIX TUB CHAIRS; SECOND HALF 20TH CENTURY
Plexiglass and chromed metal
78cm high, 52cm wide, 46.5cm deep

£1,500-2,500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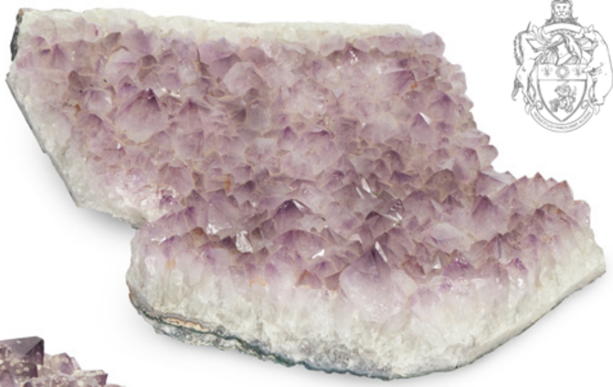
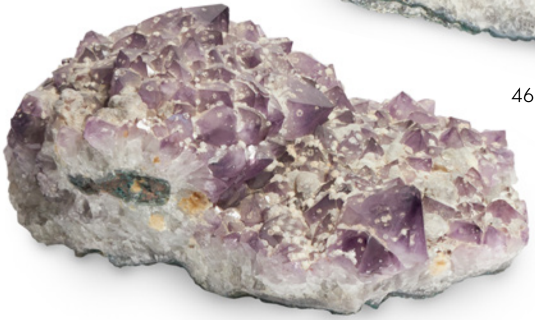
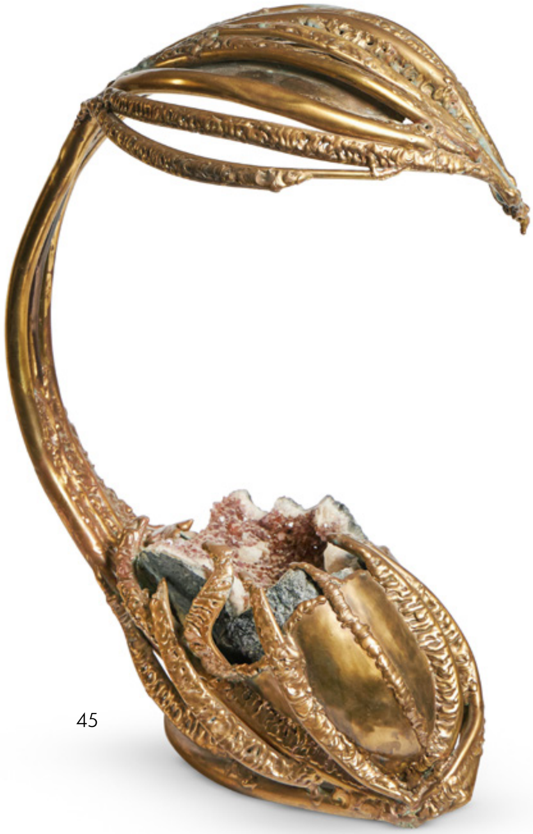




46



45

45

A GILT BRASS AND AMETHYST MOUNTED TABLE LAMP

IN THE MANNER OF JACQUES DUVAL-BRASSEUR; SECOND HALF 20TH CENTURY
50cm high

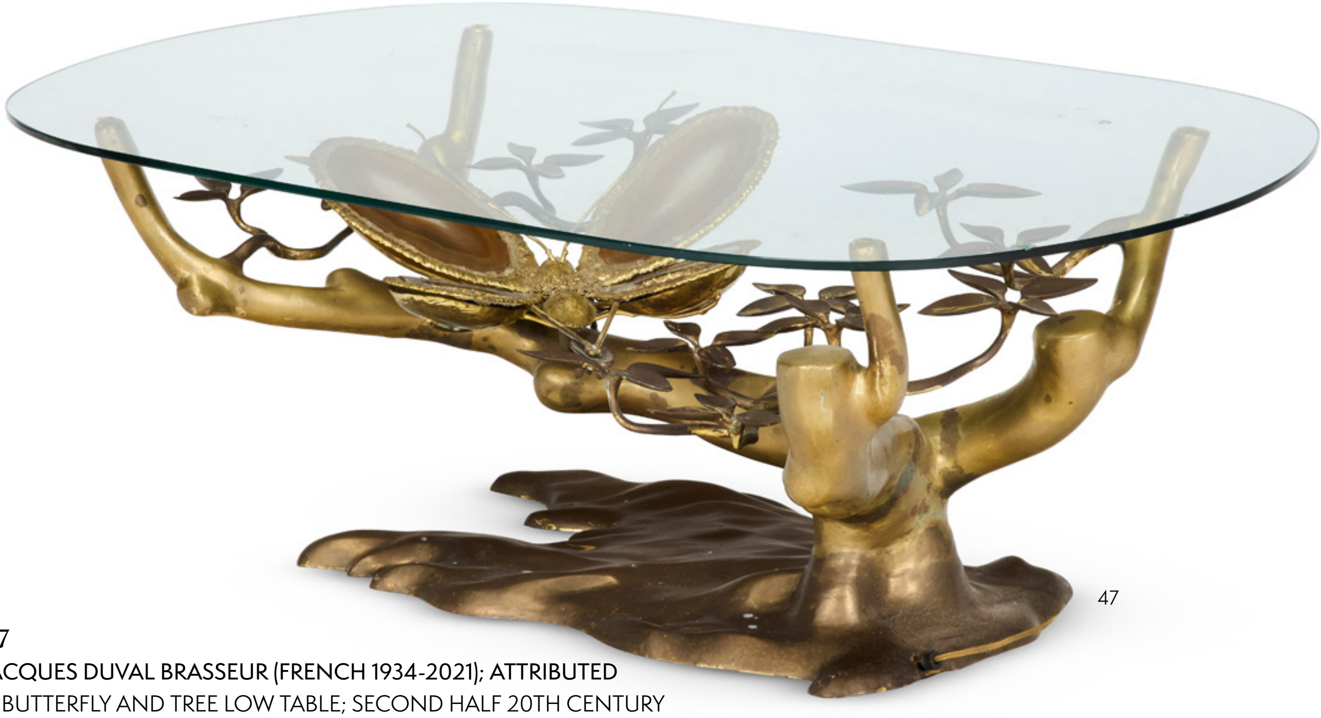
£600-1,000

46

TWO AMETHYST GEODES OF LARGE SIZE

The largest 55cm wide

£600-800



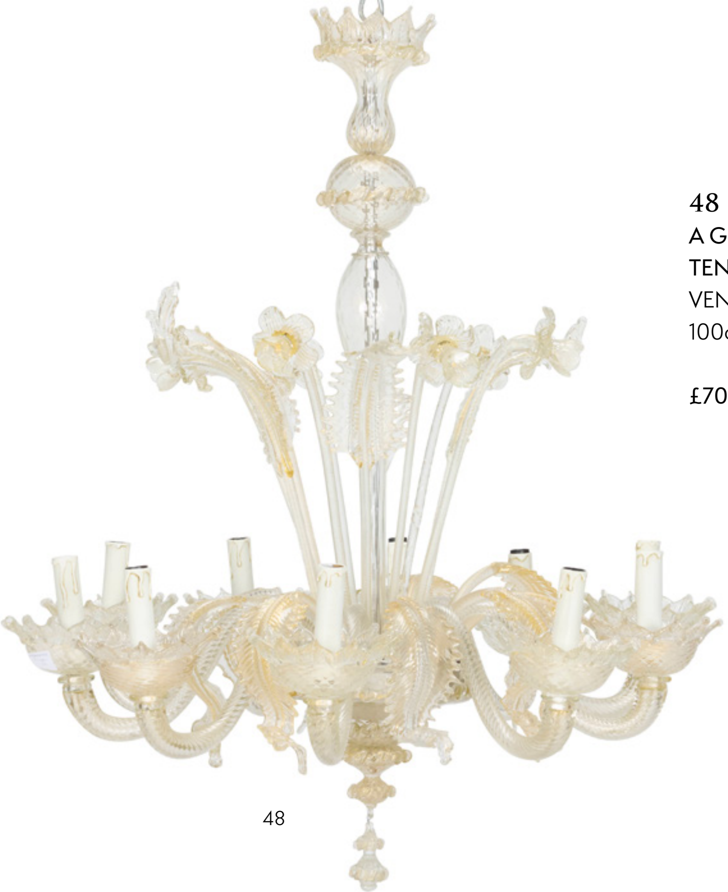
47

47

JACQUES DUVAL BRASSEUR (FRENCH 1934-2021); ATTRIBUTED

A BUTTERFLY AND TREE LOW TABLE; SECOND HALF 20TH CENTURY
Gilt metal, agate, glass top
42cm high, 108cm long, 70cm deep

£1,000-1,500



48

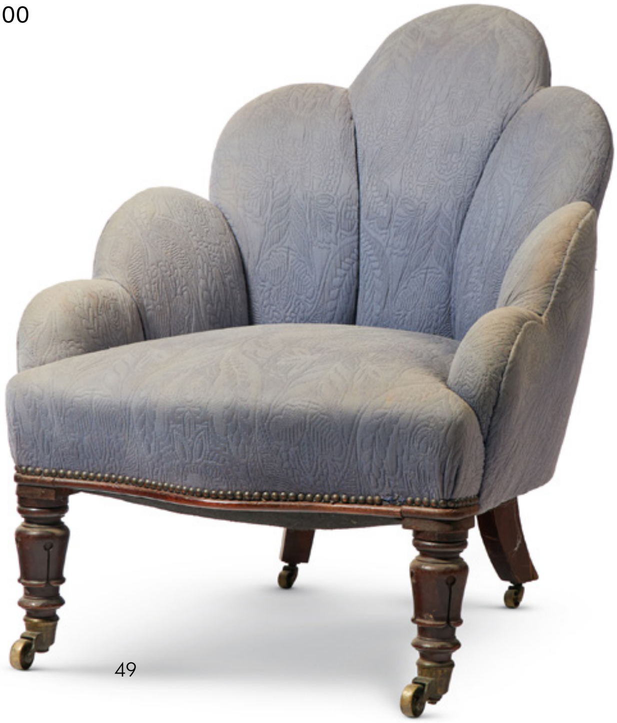
48

A GILT DECORATED GLASS FOLIATE TEN BRANCH CHANDELIER

VENETIAN, LATE 20TH CENTURY

100cm high, 85cm diameter, approximately

£700-1,000



49

49

A WILLIAM IV SCALLOP SHELL BACK UPHOLSTERED MAHOGANY EASY ARMCHAIR

CIRCA 1835

82cm high, 70cm wide, 84cm deep

£400-600

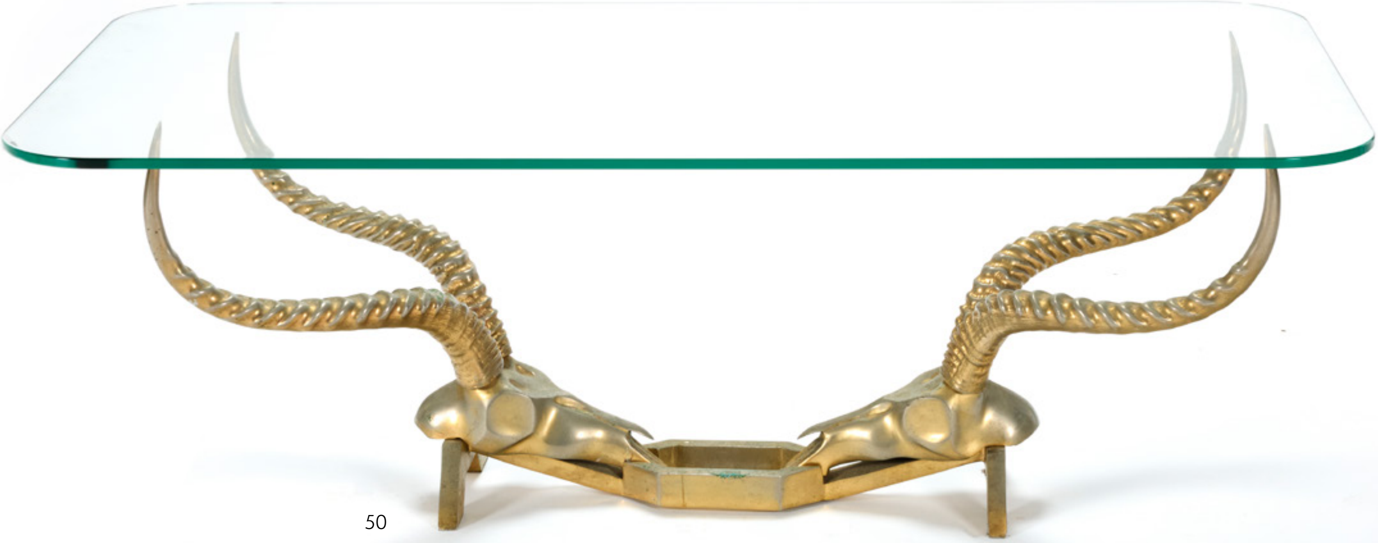
50

A SILVER BRONZE COFFEE TABLE OF ANTELOPE SKULLS

1970s

42.5cm high, 120cm wide, 65cm deep

£1,500-2,500



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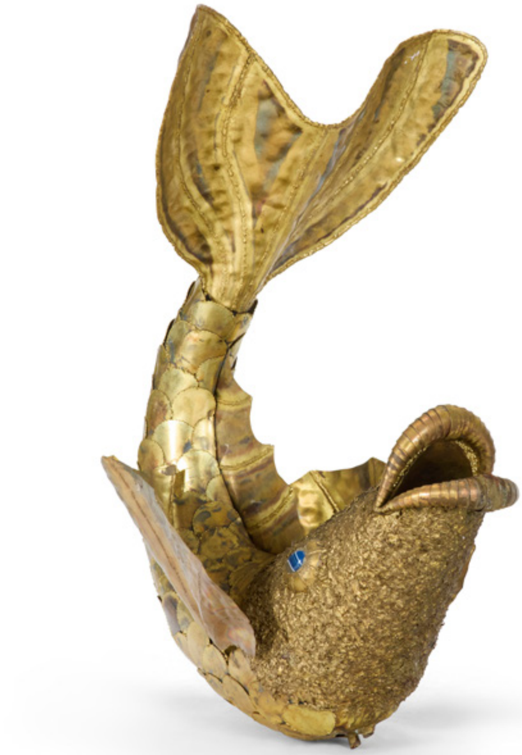

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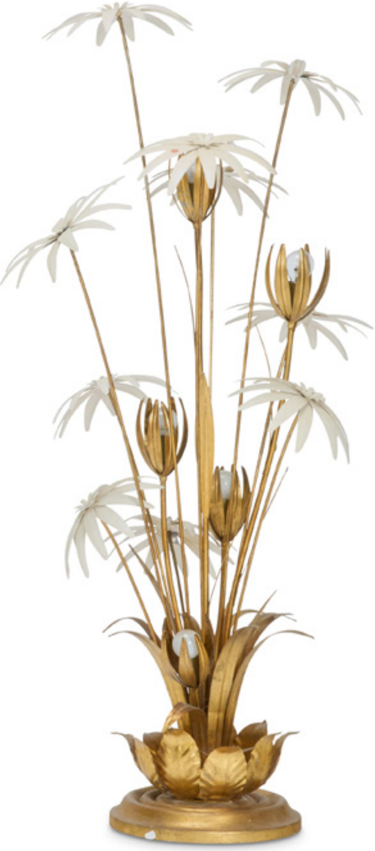


52

51
JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021) ATTRIBUTED

A 'MODEL OF A FISH' FOUNTAIN;
SECOND HALF 20TH CENTURY
Various welded sheet metals, with coloured glass eyes
74cm high, 80cm long , 50cm wide

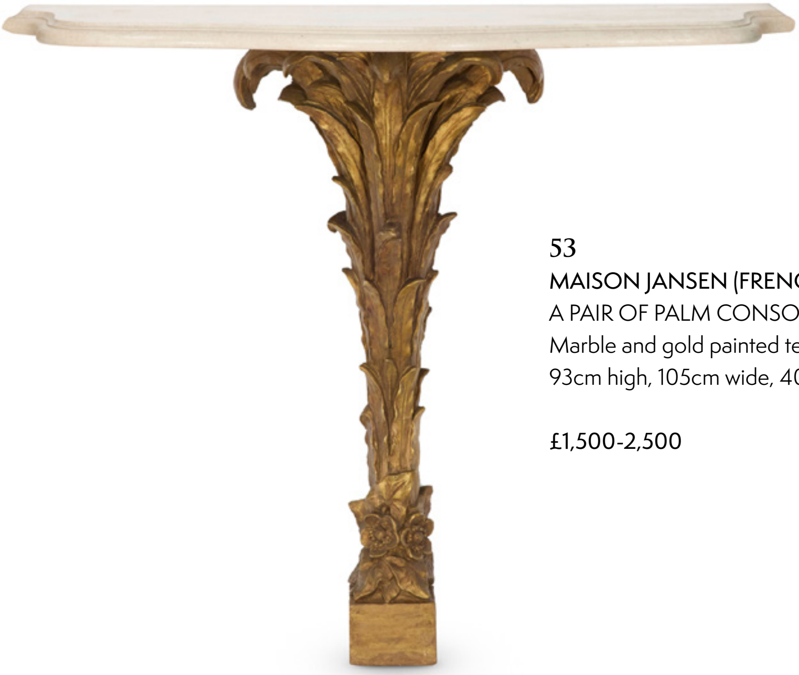
£600-800

52
A MATCHED PAIR OF FLORAL FLOOR LAMPS

CIRCA 1970
129cm high, 95cm wide, 57cm deep

£1,200-1,800

53

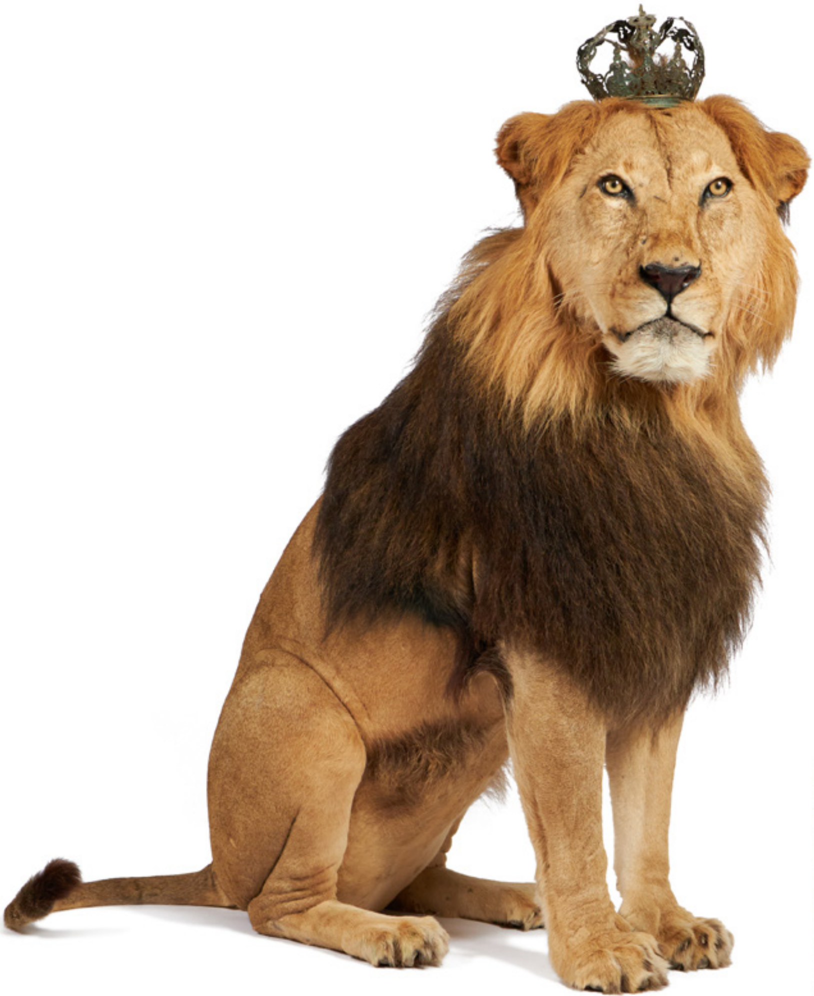


53
MAISON JANSEN (FRENCH); ATTRIBUTED

A PAIR OF PALM CONSOLES; MID 20TH CENTURY
Marble and gold painted terracotta
93cm high, 105cm wide, 40cm deep

£1,500-2,500

> *“There’s no doubt about it, animals are much more interesting than people.”*
>
> REX HARRISON, DOCTOR DOLITTLE (1967)



54

54 Y

A TAXIDERMY MODEL OF A MALE LION (PANTHERA LEO)

With an associated gilt metal crown
136cm high overall

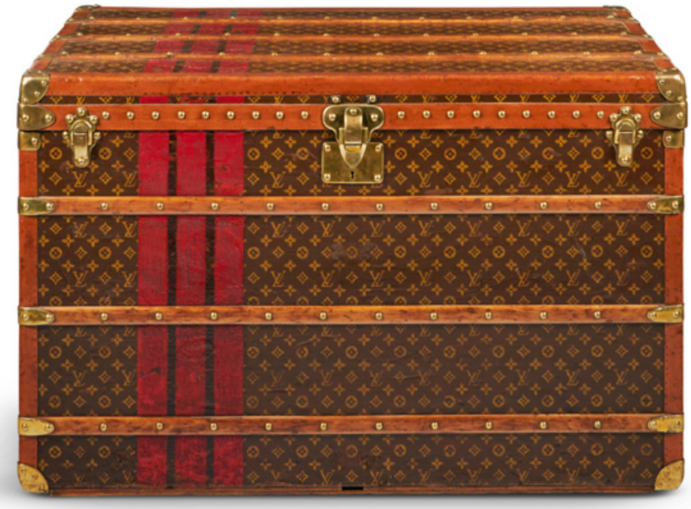
£3,000-5,000

55

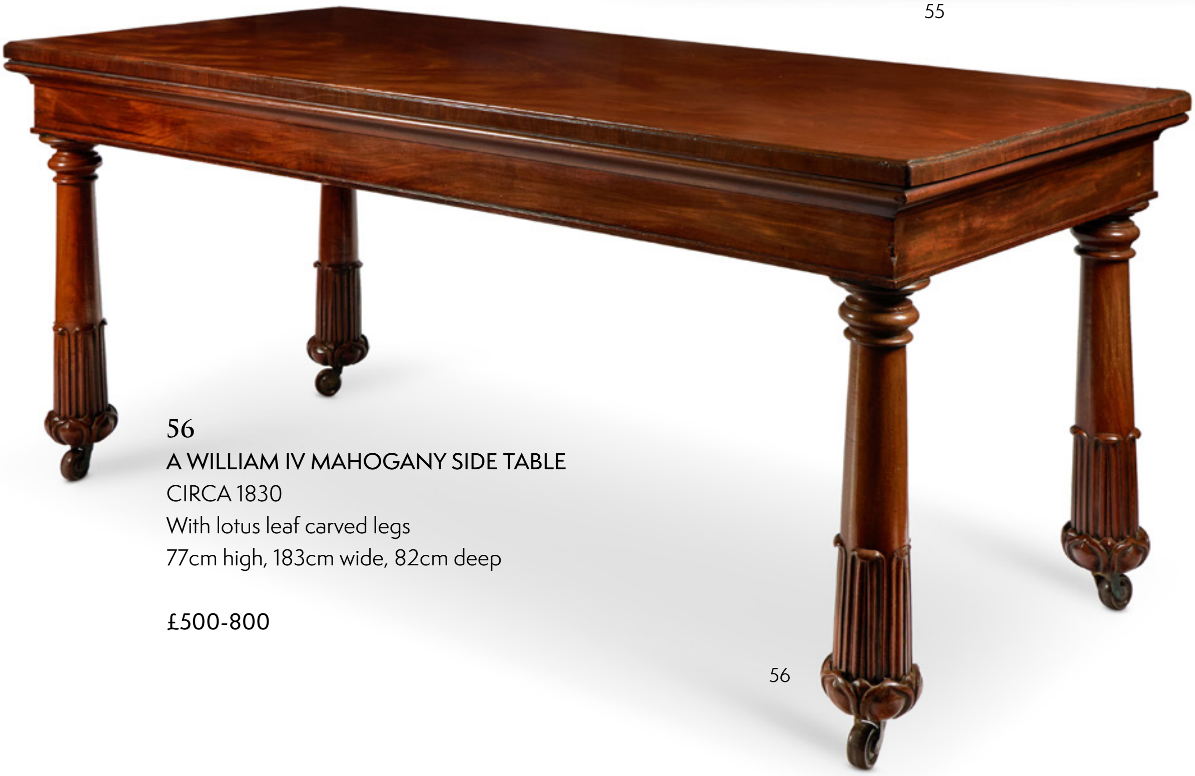
LOUIS VUITTON, MONOGRAM

A CANVAS STEAMER TRUNK
FIRST HALF 20TH CENTURY
The exterior bearing 'LV' monograms painted with the initials 'F.F.C.4',
lacking interior tray
71cm high, 111cm wide, 62cm deep

£4,000-6,000



55



56

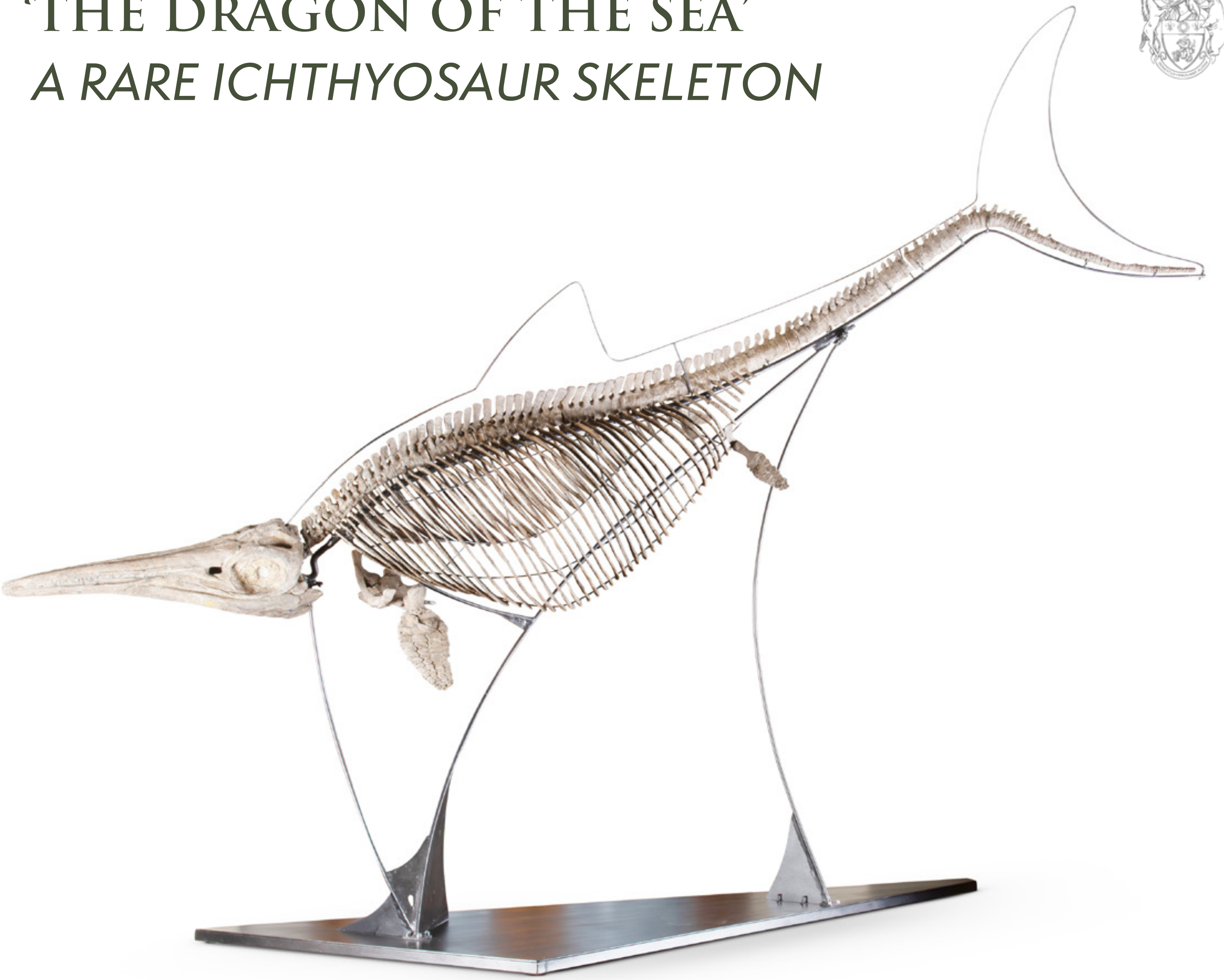
A WILLIAM IV MAHOGANY SIDE TABLE

CIRCA 1830
With lotus leaf carved legs
77cm high, 183cm wide, 82cm deep

£500-800

56

'THE DRAGON OF THE SEA'
A RARE ICHTHYOSAUR SKELETON



57

57 ■ ‡
ICHTHYOSAUR (STENOPTERYGIUS SP)
TOARCIAN, LOWER JURASSIC
(ca. 195 MA)
Holzmaden, Germany
approx 212cm high, 280cm wide, 90cm deep (including stand)

£120,000-180,000

Ichthyosaurs, a group of extinct marine reptiles, were among the first fossils to be scientifically discovered and described in Europe. The earliest finds date back to the late 17th century in the United Kingdom, marking a significant moment in the history of palaeontology.

In 1811, Mary Anning, along with her brother Joseph, made a ground breaking discovery in Lyme Regis along the Jurassic Coast of Dorset- one of the earliest and most complete *Ichthyosaur* specimens ever found. This fossil was later described in the first scientific publication dedicated to the species, a pivotal moment in the history of paleontological research. Mary Anning (1799-1847), an English fossil collector, dealer, and self-taught palaeontologist, became internationally renowned for her numerous fossil discoveries along the cliffs of Lyme Regis. Her work laid the foundations for many important advancements in the study of prehistoric life and the Earth's ancient history. Despite the scientific importance of her contributions, Anning was excluded from formal recognition due to the gender biases of her time. She was not allowed to join the Geological Society of London, nor did she receive the credit she deserved during her lifetime. However, in 2010, 163 years after her death, the Royal Society finally acknowledged her profound impact by naming her one of the ten British women who most influenced the history of science.

While the United Kingdom remains a historically significant site for the discovery of *Ichthyosaur* fossils, it is in Germany, specifically in the Konservat-Lagerstätte of the Posidonia Shale at Holzmaden, that some of the most extraordinary and exceptionally preserved

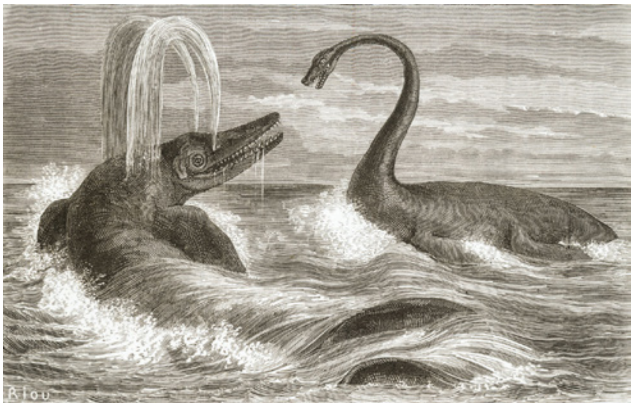
> “The King of the Jurassic Sea.”
>
> **DAVID ATTENBOROUGH, *ATTENBOROUGH AND THE SEA DRAGON* (2018)**

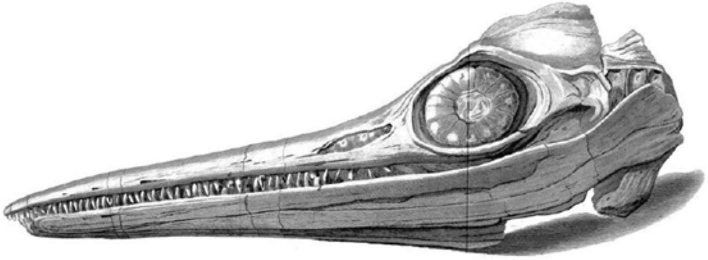
specimens have been found. These fossil beds, dating to the Early and Middle Jurassic periods, are renowned for their exceptional preservation conditions, providing some of the most complete and remarkable *Ichthyosaur* specimens ever discovered. The two specimens offered in this auction originate from this renowned site, dating back approximately 180 million years. The exceptional preservation of these fossils makes them highly prized among collectors and institutions alike, as they offer invaluable insights into the prehistoric world.

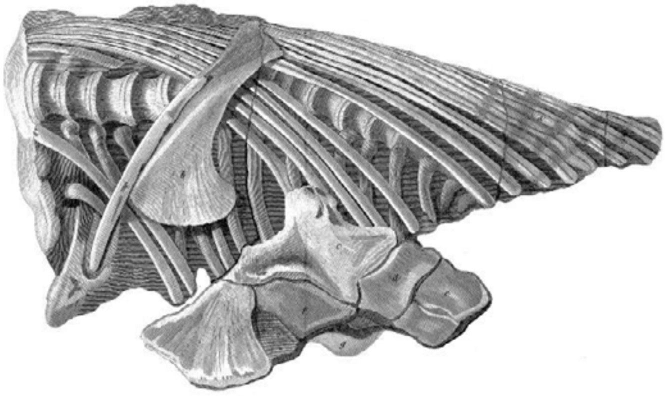
Ichthyosaur fossils that are presented “on slab,” meaning they are shown as they were found in the fossil beds with the bones still embedded in the surrounding rock matrix, are among the most coveted specimens in the natural history auction market. These fossils are highly sought after, not only because of their historical and scientific significance but also for the impressive display of preservation they represent. Over the years, such fossils have consistently fetched remarkable prices at high-end natural history sales, a testament to their allure and rarity. The two *Ichthyosaur* specimens in this sale have been carefully selected for their outstanding preservation and represent some of the finest examples of their kind.

The “flat” preservation of these fossils, with the bones deeply embedded within the matrix, presents significant challenges in preparation. Transforming these fossils into three-dimensional specimens requires specialized expertise and the use of highly sophisticated techniques. Only a select number of specialized fossil preparation labs around the world possess the skill and resources necessary to undertake such delicate work. Among these, Zoic, a renowned Italian company, stands out for its exceptional ability to prepare fossils with precision. Zoic’s previous work includes the preparation of “Anna,” a complete, three-dimensional skeleton of an *Ophthalmosaurus* - an *Ichthyosaur* from the Middle Jurassic of Kansas, USA. The extraordinary preservation and scientific value of these specimens, combined with the specialized labour involved in their preparation, make them truly remarkable objects of study and admiration in the field of palaeontology.

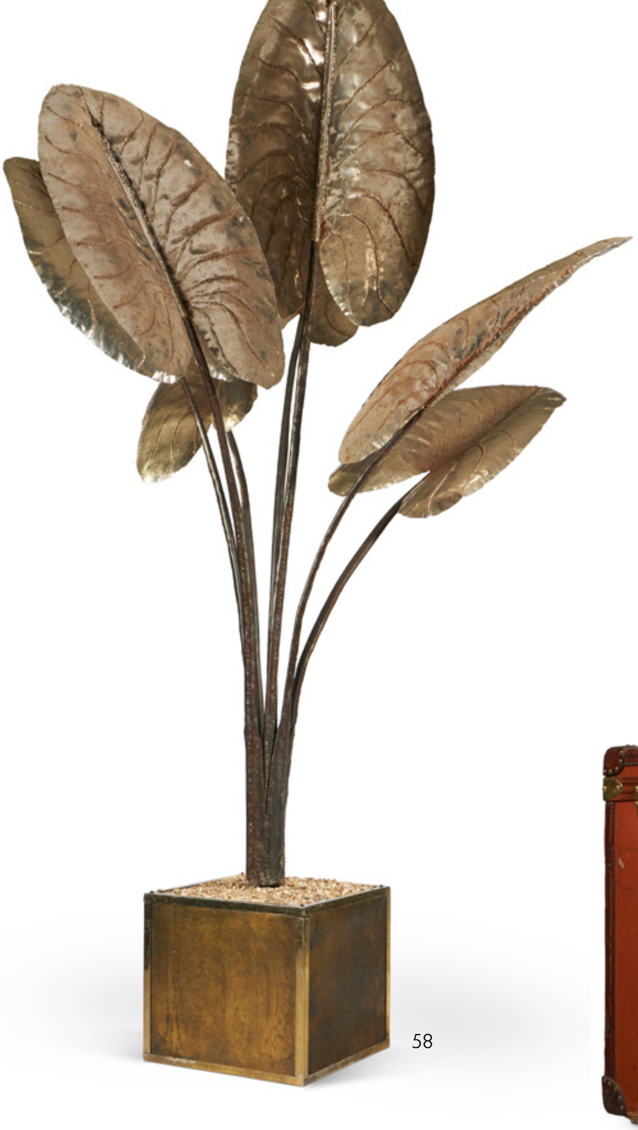
These specimens, with their unparalleled preservation and historical significance, represent not only a fascinating window into Earth’s distant past but also a rare opportunity for collectors to acquire pieces of natural history that are both scientifically important and stunningly beautiful.







Above:
An ichthyosaur and plesiosaur by Édouard Riou, 1863
The skull of specimen NHMUK PV R1158 found by Joseph Anning in 1811
The torso of specimen NHMUK PV R1158 found by Mary Anning in 1812



58

58
JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

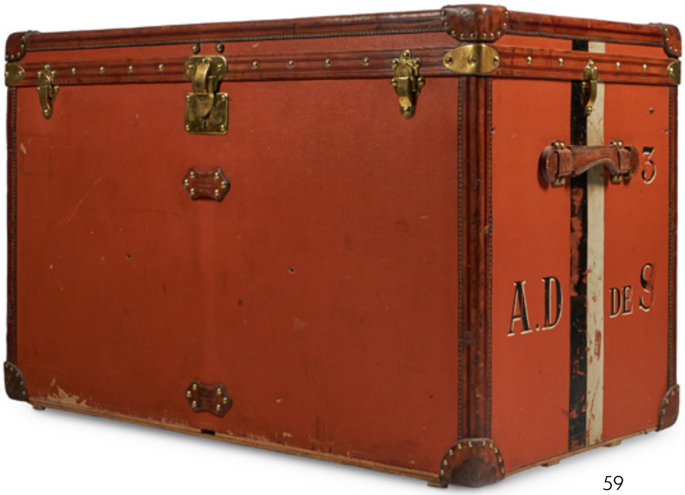
A FLOOR STANDING GILT METAL MODEL OF A BANANA PLANT; SECOND HALF 20TH CENTURY
208cm high

£1,200-1,800

59
LOUIS VUITTON

LEATHER TRUNK
The exterior painted with the initials 'A.D. de S. 3', the interior fitted with a tray
72cm high,112cm wide, 62cm deep

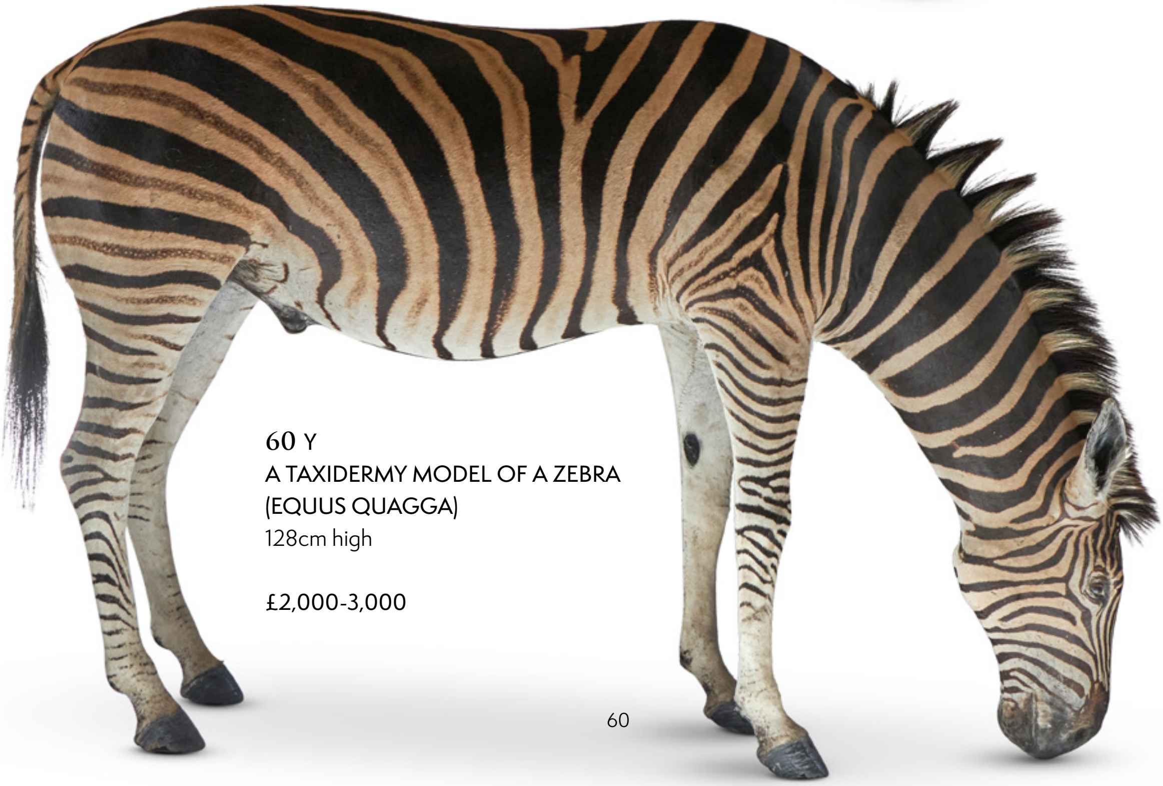
£3,000-5,000



59

60 Y
A TAXIDERMY MODEL OF A ZEBRA (EQUUS QUAGGA)
128cm high

£2,000-3,000



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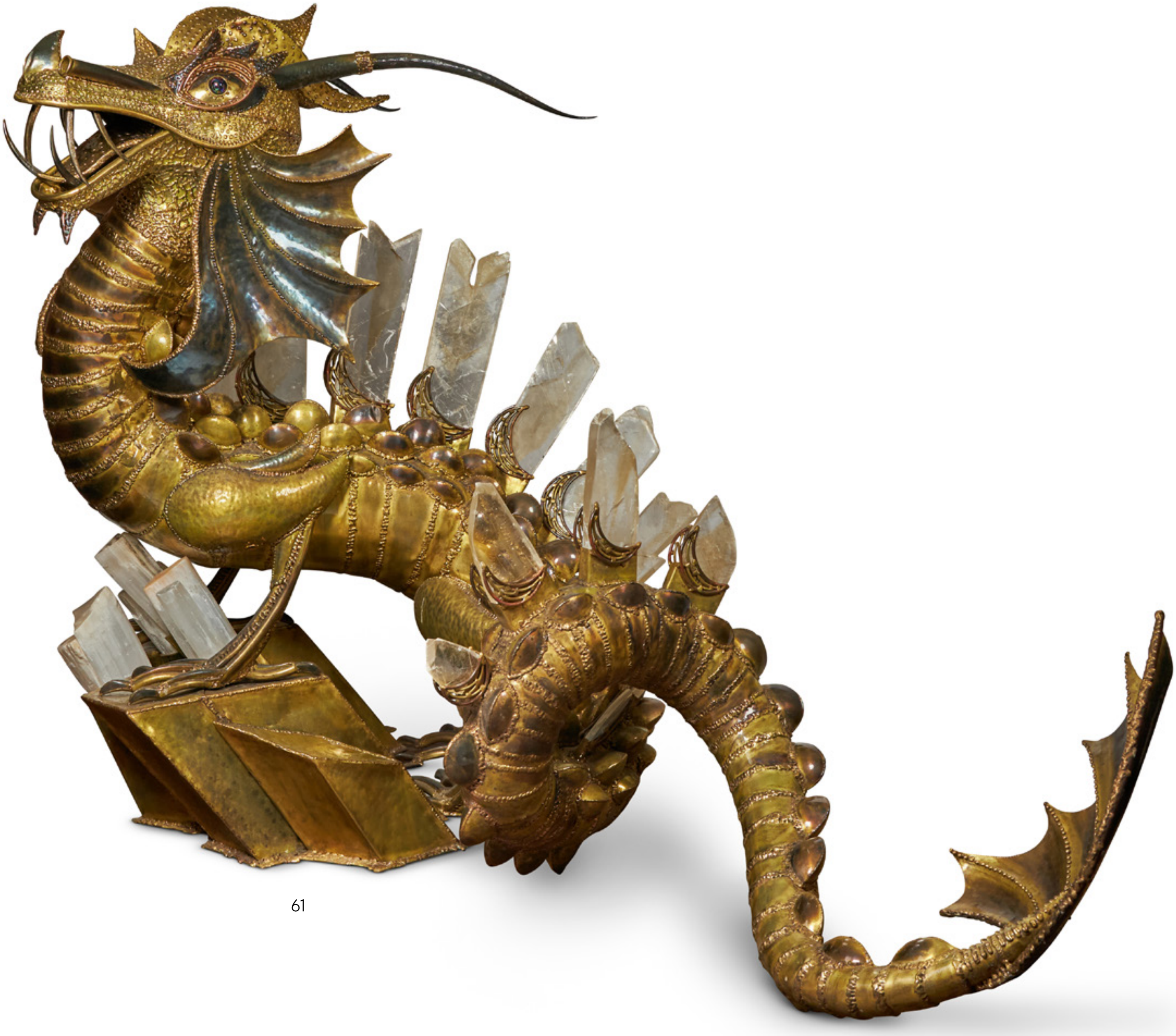


61

61

A MONUMENTAL GILT METAL AND ROCK CRYSTAL 'MYTHICAL CHINESE DRAGON' FLOOR STANDING LIGHT

IN THE MANNER OF JACQUES DUVAL-BRASSEUR; SECOND HALF 20TH CENTURY

With applied and hammered texture, gilded and iridescent patina, and iridescent glass eyes
175cm high, 275cm long

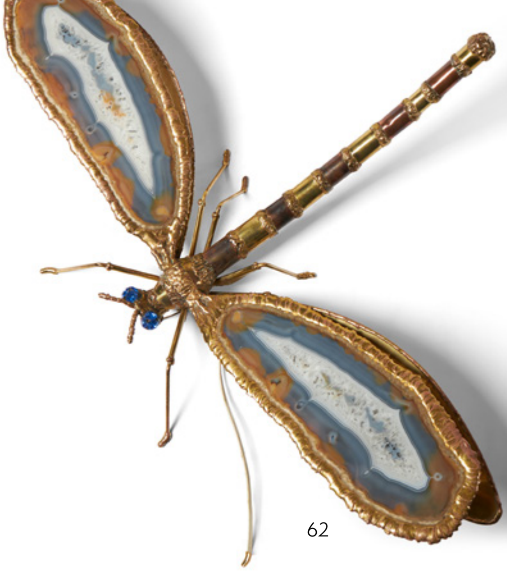
£5,000-10,000

62

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021) ATTRIBUTED

A LARGE DRAGONFLY WALL LIGHT; SECOND HALF 20TH CENTURY
Patinated and gilt metals, with blue and white agate
51.5cm x 82cm

£2,000-3,000


62

63

A GILT METAL AND SPECIMEN SCAGLIOLA COFFEE TABLE

CIRCA 1960s
The top decorated with twelve butterflies
44cm high, 101.5cm wide, 57cm deep

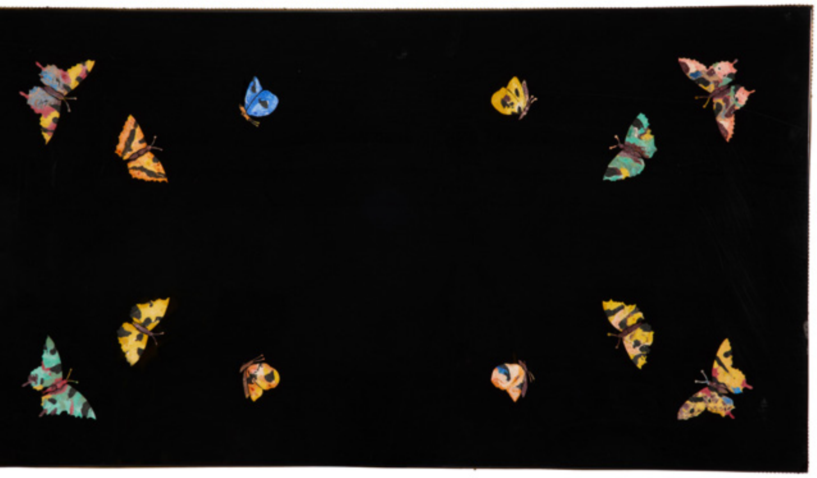
£400-600

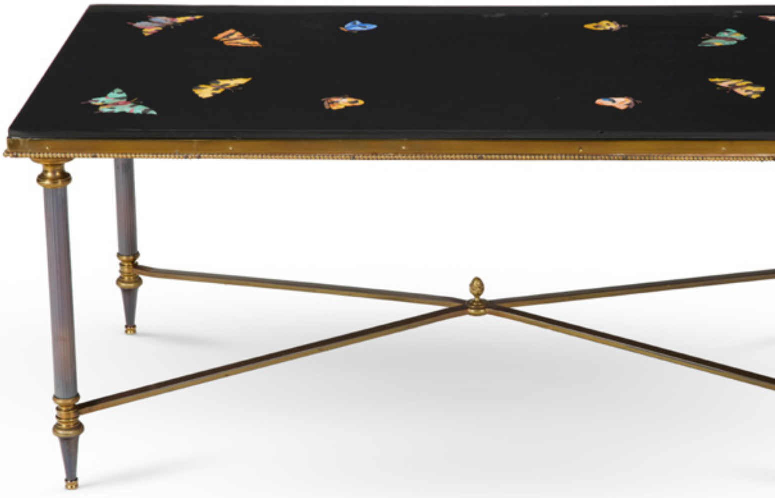
64

A BRASS DIPPED FLOOR STANDING LAMP WITH WINE OSTRICH FEATHERS

MODERN, BY A MODERN GRAND TOUR
Fitted for electricity
188cm high approximately

£1,200-1,800

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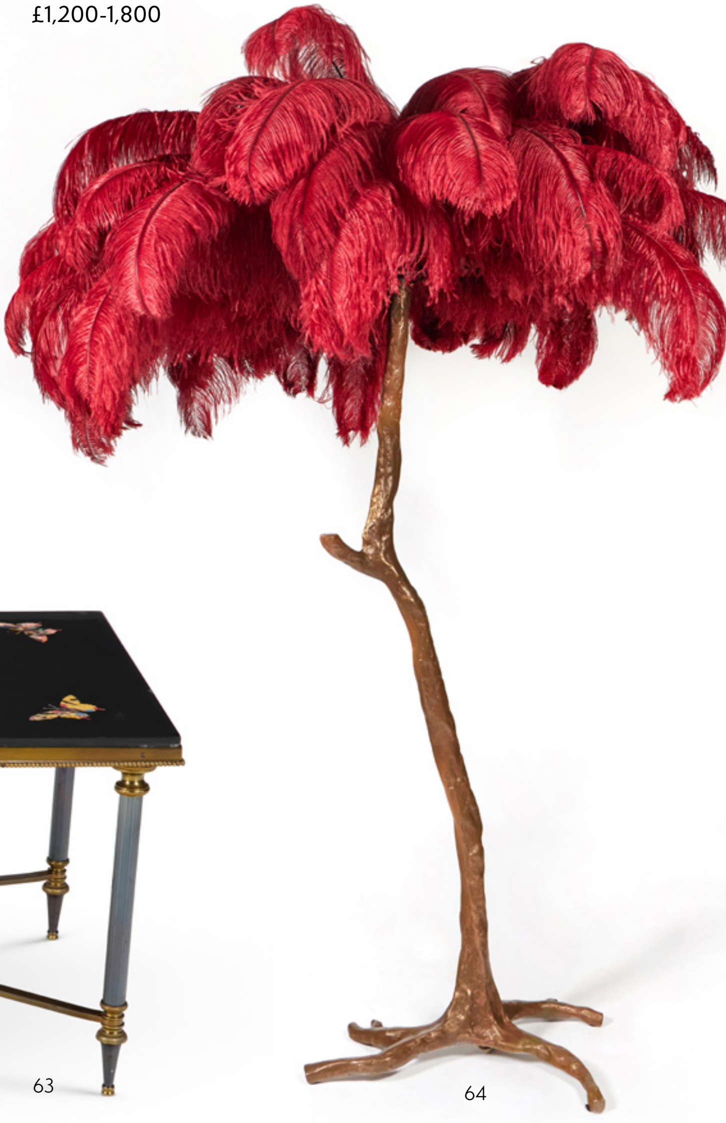
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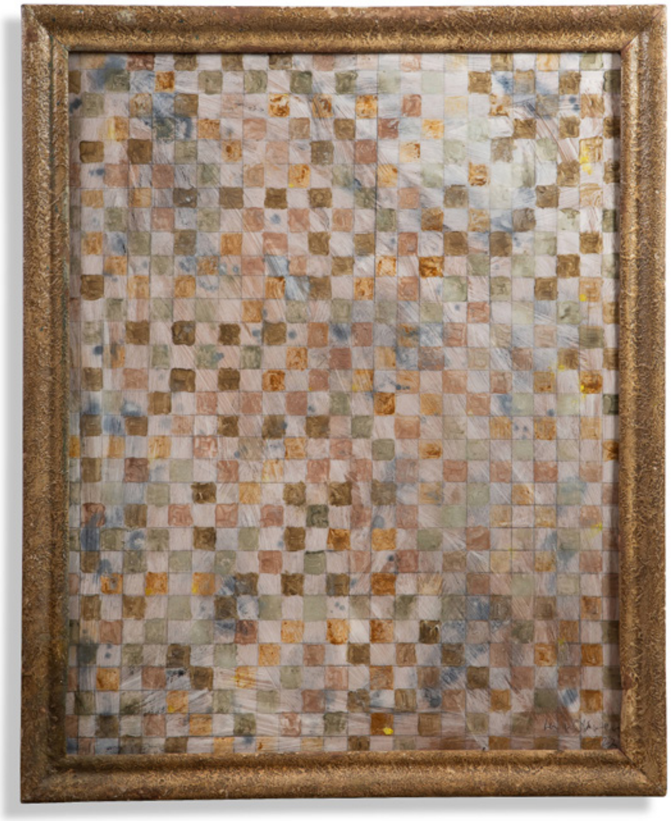

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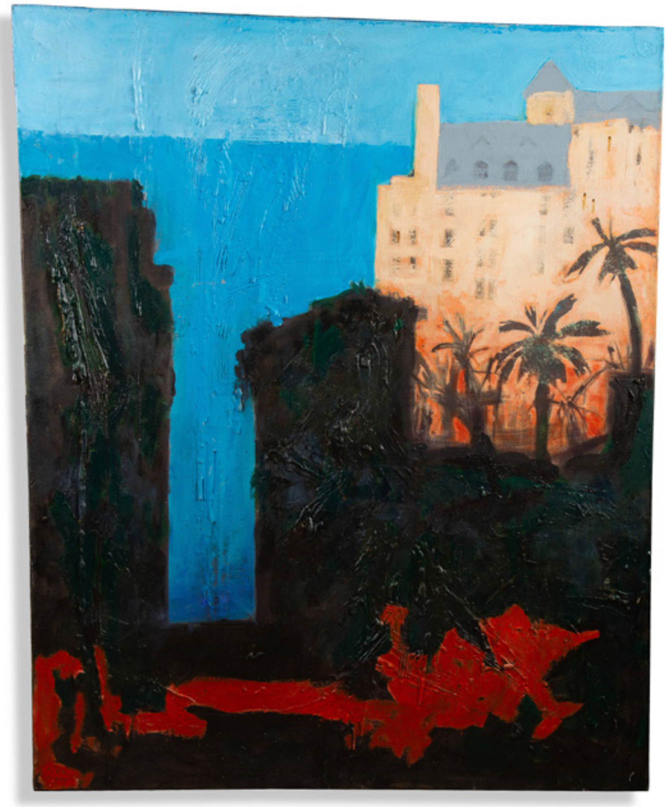


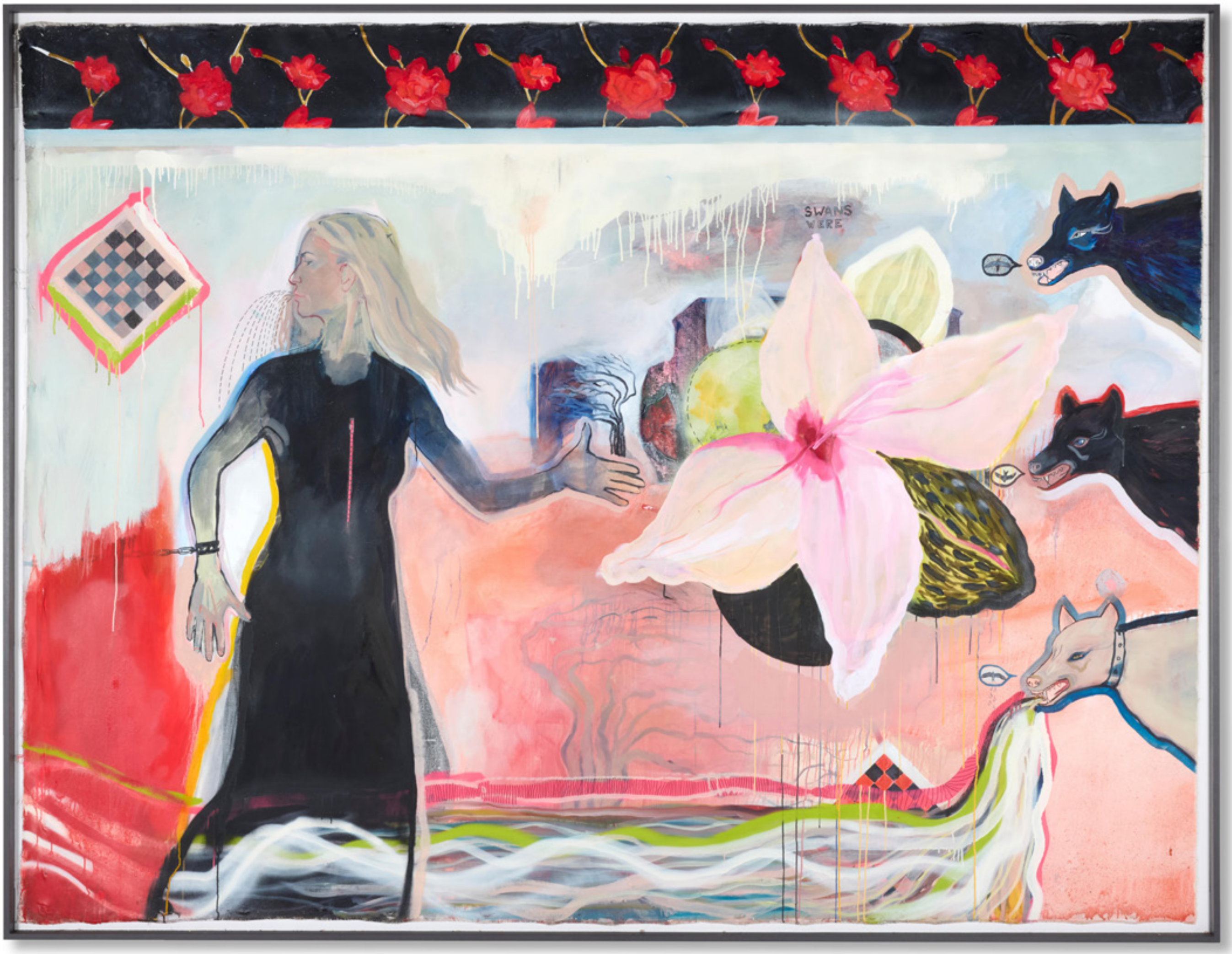
66

65 λ
LYON OLIVER (BRITISH B. 1949)
FADED MOSAIC
Oil and pencil on board
Signed and indistinctly inscribed (lower right)
78 x 61cm (30½ x 24 in.)

£500-700

66 λ
LYON OLIVER (BRITISH B. 1949)
CHATEAU MARMONT SUNSET
Oil on canvas
Signed (lower left); further signed and dated
2016 (verso)
143 x 115cm (56¼ x 45¼ in.)
Unframed

£500-700



67

67 λ

SUZY O'MULLANE (IRISH 20TH/21ST CENTURY)
UNTITLED (SWANS WERE)
Mixed media on canvas, laid to board
222 x 290cm (87¼ x 114 in.)

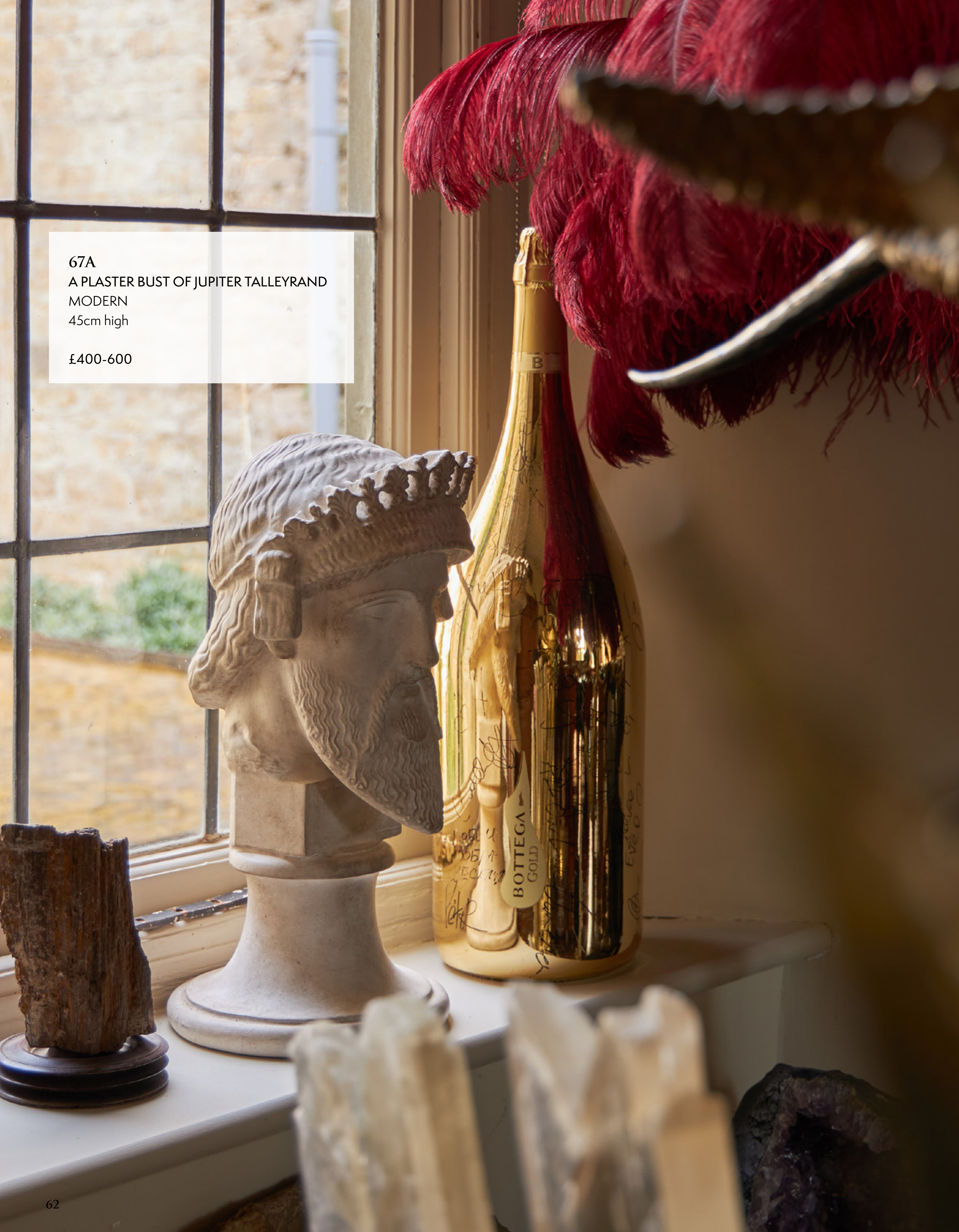
Painted in 2022.

£4,000-6,000

Suzy O' Mullane is an Irish visual artist, born in Liverpool U.K. and has been based in France since 2021. In 2022, she completed her Masters degree in Drawing with distinction at Paris College of Art, where she was awarded the "Félicitations du Jury" by external jurors for outstanding work. She holds a Bachelor of Fine Art (Hons) and a Postgraduate Diploma in Fine Art from Crawford College of Art and Design (CCAD) and a BA in English Literature from University College Cork.

O' Mullane has been a full-time art practitioner since 1996 mainly focusing on painting and drawing. She has exhibited frequently in Dublin, London, New York, Berlin, Seattle, Miami, Toronto and Los Angeles, and has also been an invited artist at exhibitions in Beijing, Shanghai, Berlin and Melbourne. Her work has been presented at Context NYC, Art Miami, Art Toronto, Art Chicago, Art Wynwood, Art Palm Beach, Aqua Miami, Pulse Miami, Art Seattle as well as several solo and group exhibitions internationally.

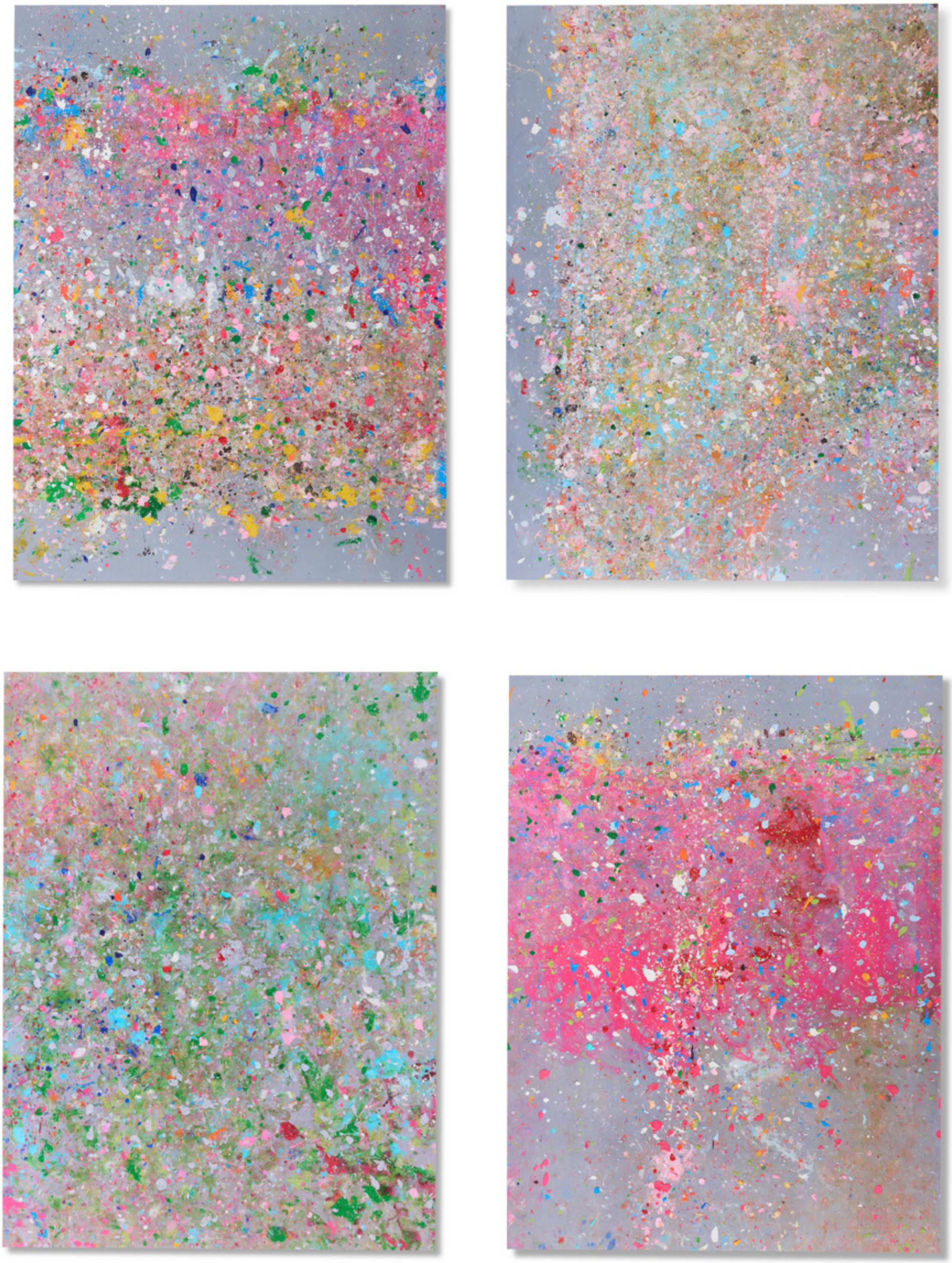
Since 2021, she has widened her 2D practice to include performance and writing, which aligns with her deeply personal, provocative, narrative-driven practice, To date she has created performances in Cork, Paris, Estremoz (Portugal), and in the Languedoc, sometimes collaborating with other creatives. Her videos have been presented twice at the IndieCork Film Festival, in Ireland and also in New York. She was co-founder and director of ArtTrail Cork (1996 - 2002), playing a pivotal role in its creation and development from a local visual artist event to a nationally renowned visual artist event involving over 200 artists before its closure in 2011.


BOTTEGA
GOLD

67A

A PLASTER BUST OF JUPITER TALLEYRAND
MODERN
45cm high

£400-600



68

68 λ

DAMIEN HIRST (BRITISH B. 1965)

WHERE THE LAND MEETS THE SEA H13-1-4

The set of four laminated giclee prints on aluminium, published by Heni Editions, London, 2023

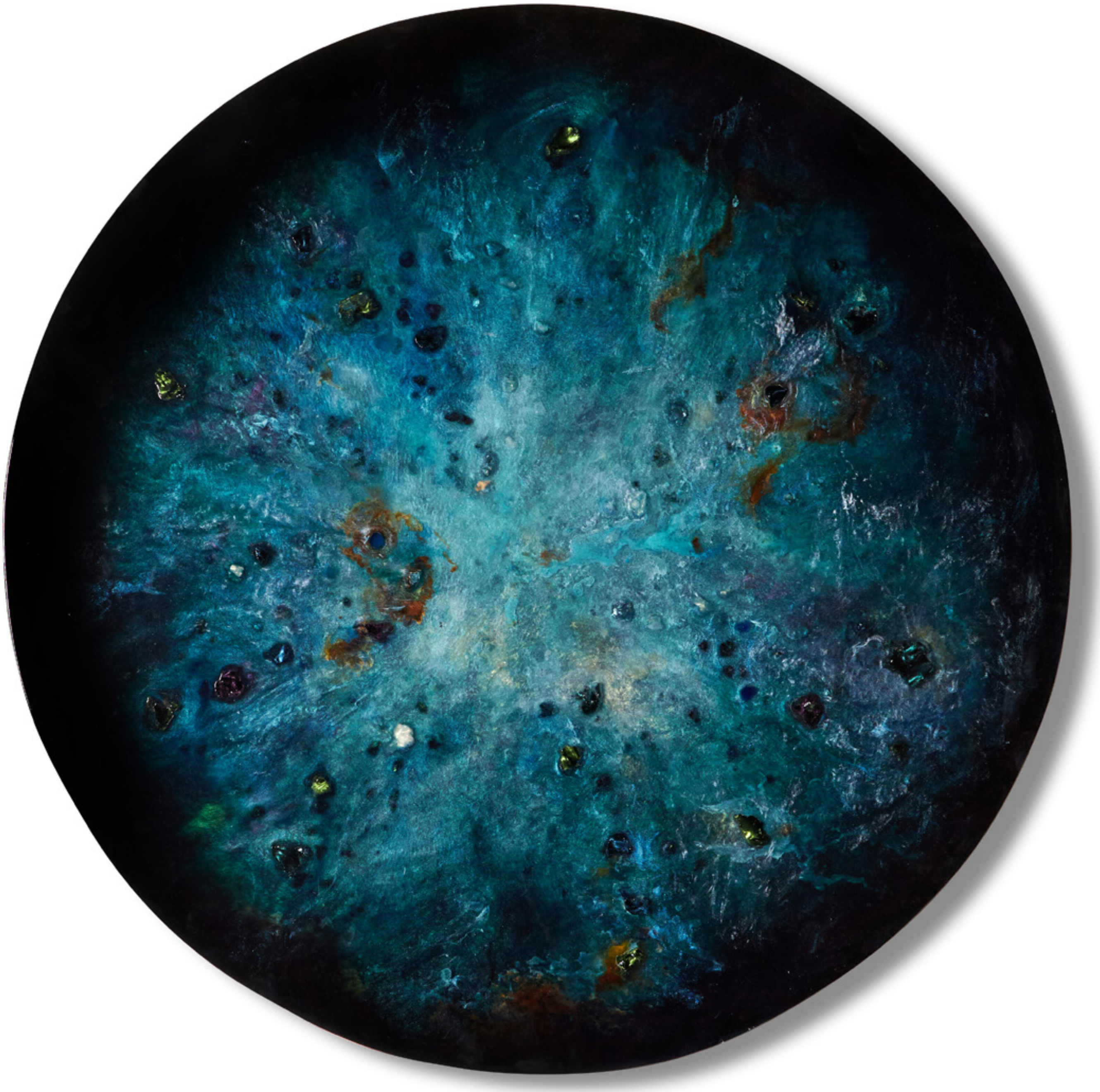
Signed in black ink (to label verso), each numbered 242 from an edition of 411

Each 120 x 90cm (47 x 35¼ in.) (4)

Unframed

Comprising: Kynance Cove, Studland Bay, Kingsdown Beach and Deadman's Cove.

£12,000-18,000



69

69 λ

BASED UPON STUDIO (ESTABLISHED 2004)
FIRST LIGHT
Artists proof, 2025
Mixed Media (Tramazite, Brass, Aluminium Honey Comb)
91 x 2cm (35¾ x ¾ in.)

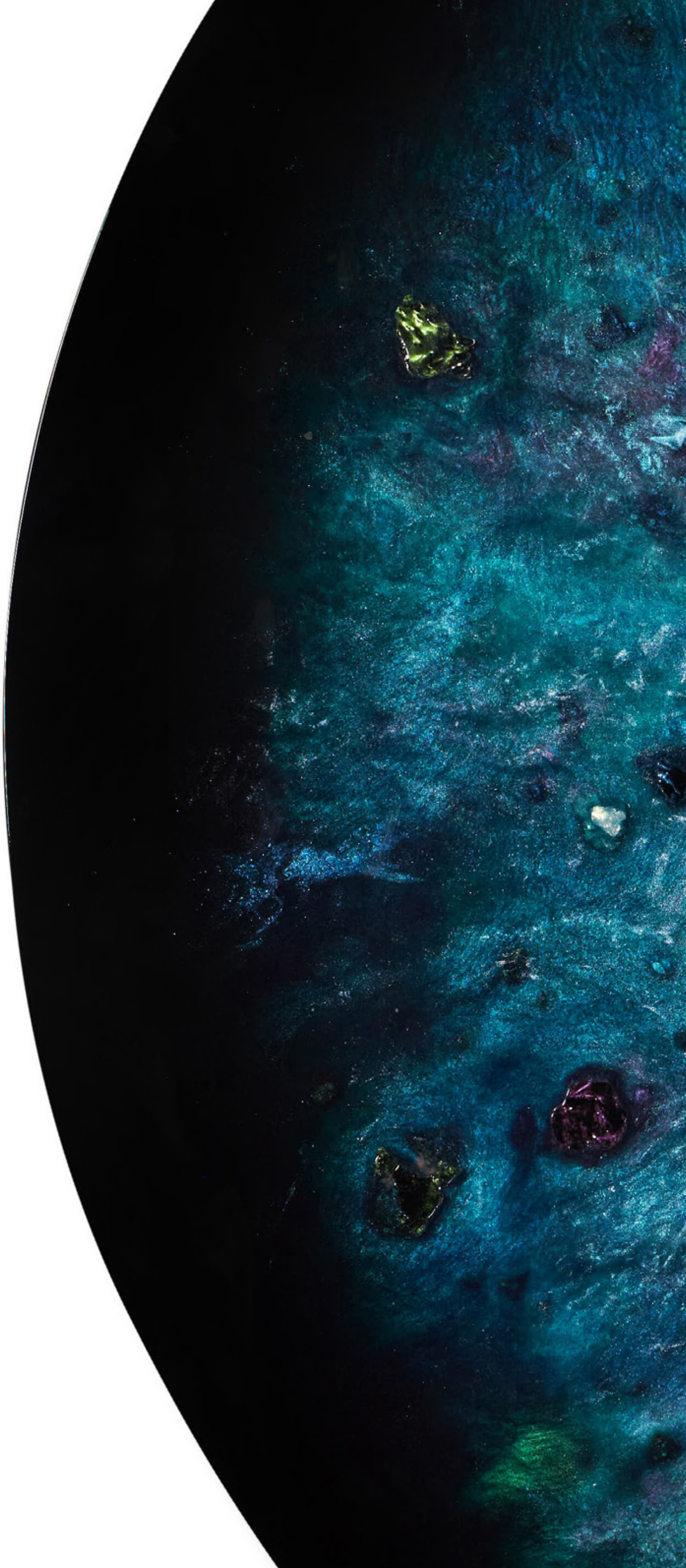
£15,000-20,000

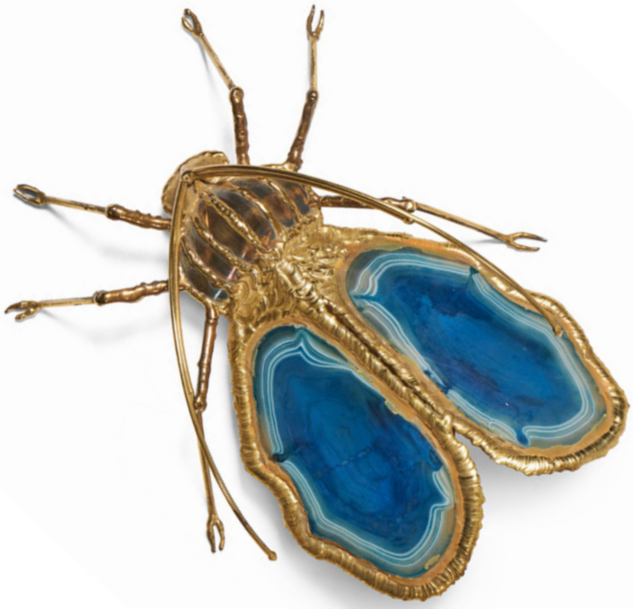
First Light is a stunning creation by Based Upon, a pioneering creative house redefining the boundaries of luxury through meaning, legacy, and craftsmanship since 2004. Based Upon creates physical manifestations of the unsaid, a process that excavates origin and lore, faces the sacred, and invites the personal. Their works exist at the rare intersection of imagination and realization—the space where chaos becomes masterpiece, and transience meets timelessness.

In "First Light," precise geometry holds a surface of powerful allure, where the deep, ineffable blue defies exact description. It is a hue that transcends mere color, invoking a deeper experience. A reflecting eye stares down introspection, while the detail within the piece seems infinite, offering endless layers of discovery.

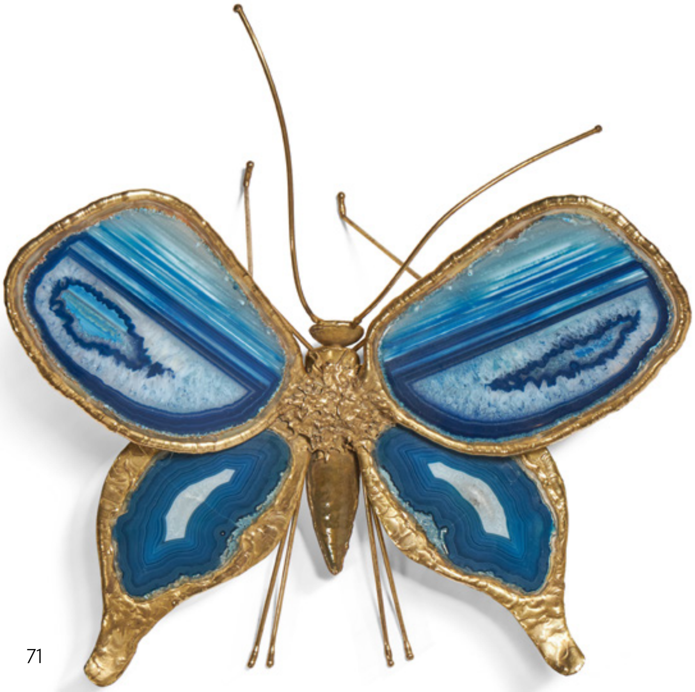
Characterized by extraordinary craftsmanship and multi-layered narratives, "First Light" embodies Based Upon's ethos of rich materiality and profound meaning. From private commissions to public artworks and prestigious brand collaborations, Based Upon exceeds expectations with every creation, providing moments of reflection and timeless value.

Led by founders Ian and Richard Abell and Alex Welch, Based Upon operates from their studio and workshop in Greenwich, London. Here, they expertly balance epic scale with intricate detail, creating works that resonate not just for their aesthetic beauty but for the philosophies and values they carry. "First Light" is a testament to the legacy of Based Upon, transforming art into something eternal.





70



71

70 Y

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

A GILT METAL AND BLUE AGATE BEETLE TABLE LIGHT;
SECOND HALF 20TH CENTURY
With single light
32.5cm x 24cm

£600-1,000

71

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

A GILT METAL AND BLUE AGATE BUTTERFLY TABLE LIGHT;
SECOND HALF 20TH CENTURY
With four lights
37cm long, 35cm wide

£800-1,200

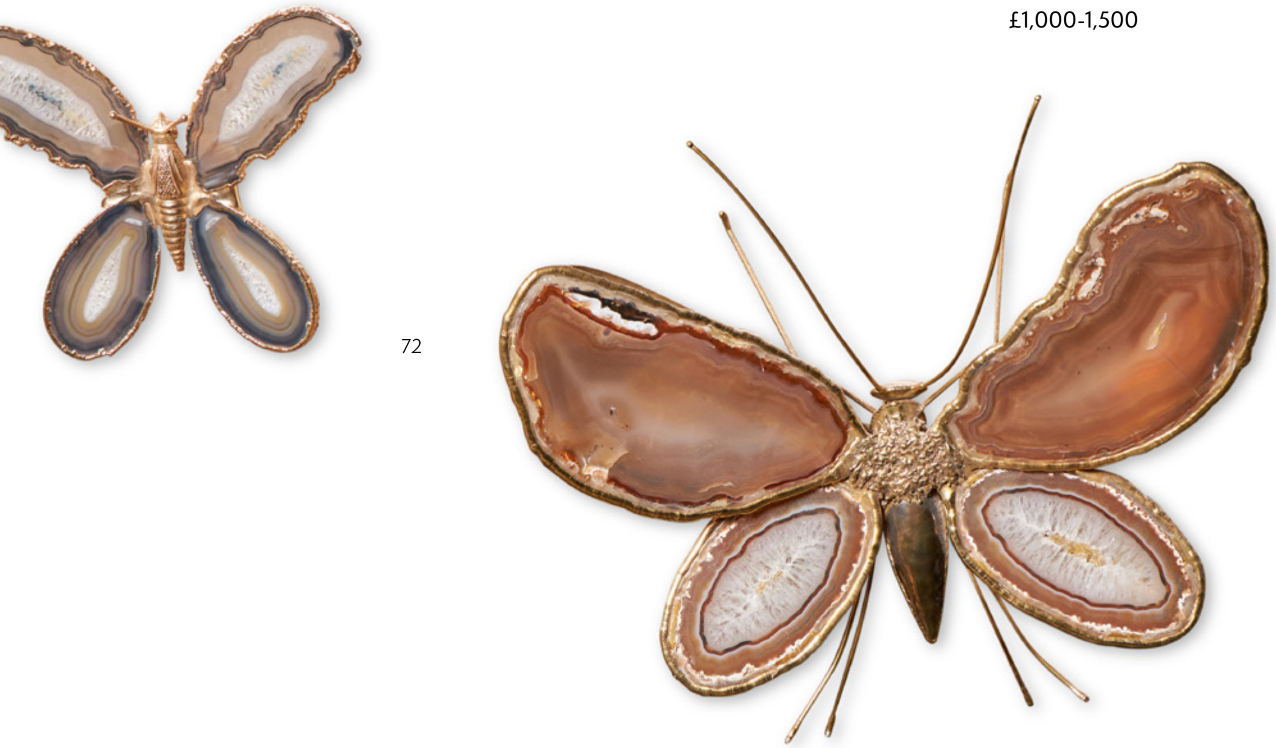
72

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

A GILT METAL AND AGATE 'BUTTERFLY' WALL LIGHT;
SECOND HALF 20TH CENTURY
With burnished tail
47cm x 40cm

Together with another smaller Butterfly

£1,000-1,500



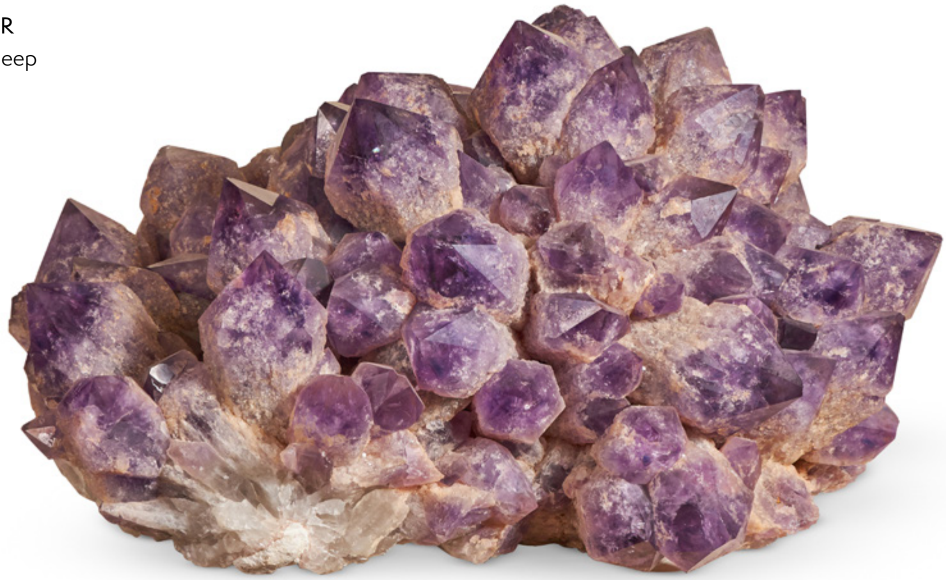
72

73

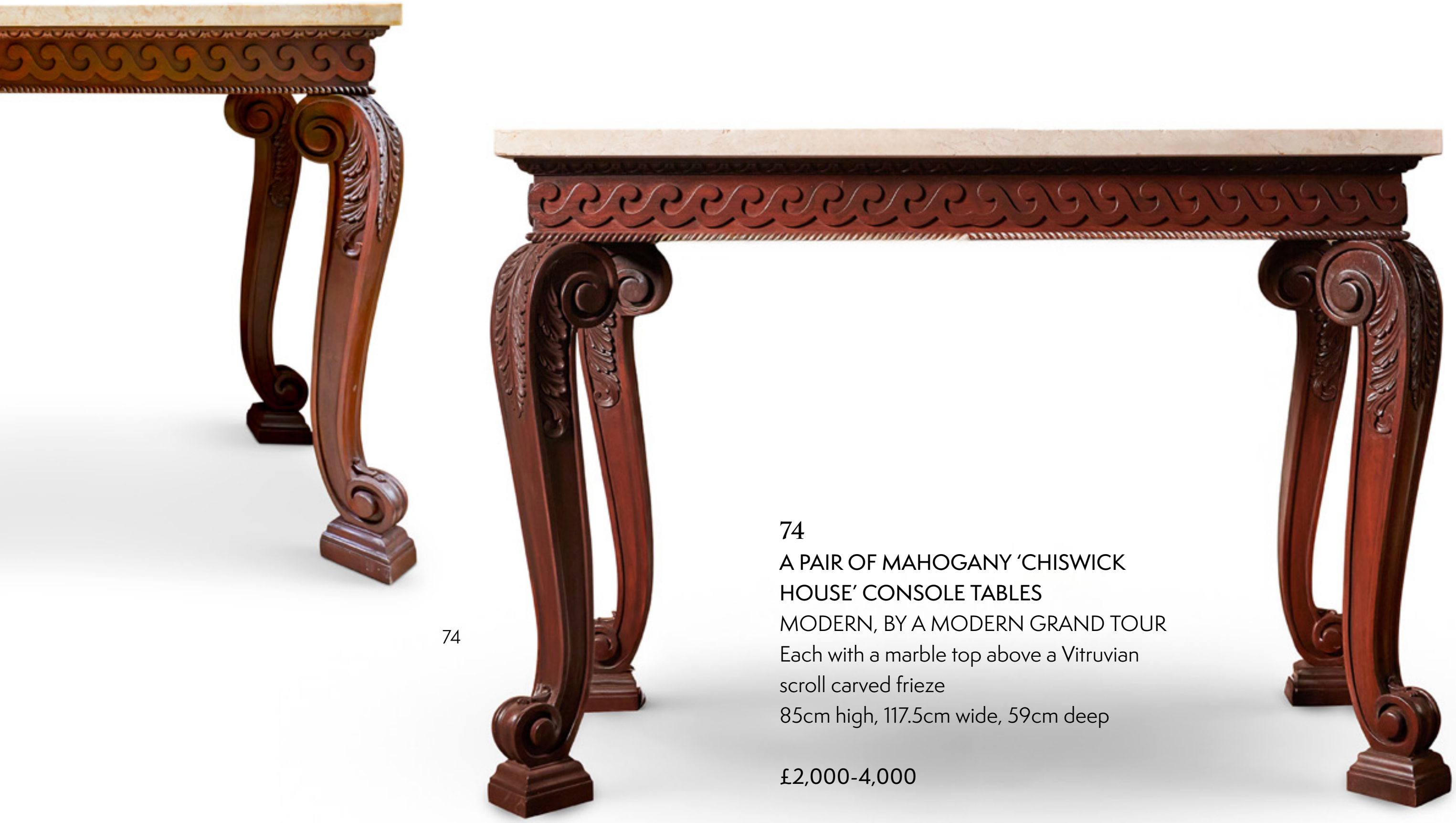
A LARGE AMETHYST CLUSTER

44cm high, 78cm wide, 62cm deep approximately

£6,000-8,000



73



74

74

A PAIR OF MAHOGANY 'CHISWICK HOUSE' CONSOLE TABLES

MODERN, BY A MODERN GRAND TOUR

Each with a marble top above a Vitruvian scroll carved frieze

85cm high, 117.5cm wide, 59cm deep

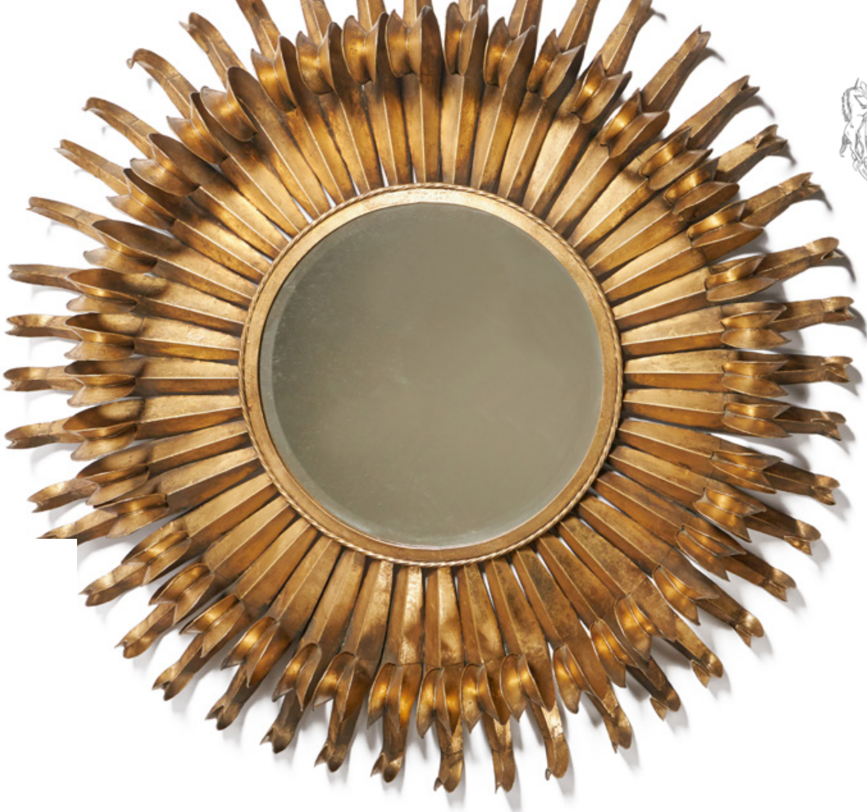
£2,000-4,000

75

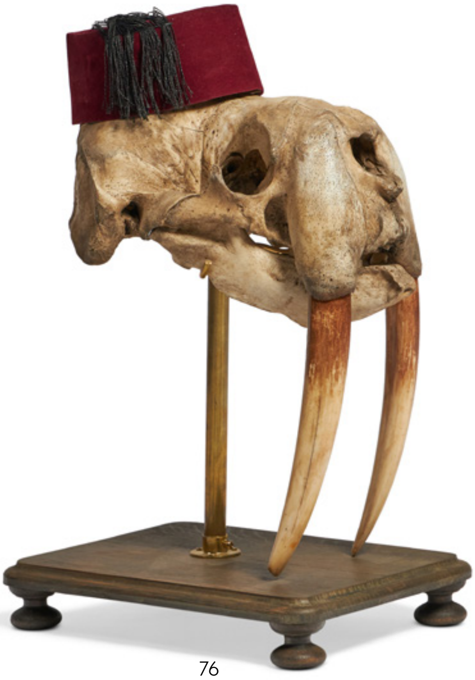
MAISON JANSEN (FRENCH) ATTRIBUTED

A LARGE GILT METAL CIRCULAR MIRROR;
SECOND HALF 20TH CENTURY
125cm diameter

£1,500-2,500



75



76

76 Y

A WALRUS (ODOBENUS ROSMARUS) SKULL

On a modern wooden base
49cm high, 35cm long

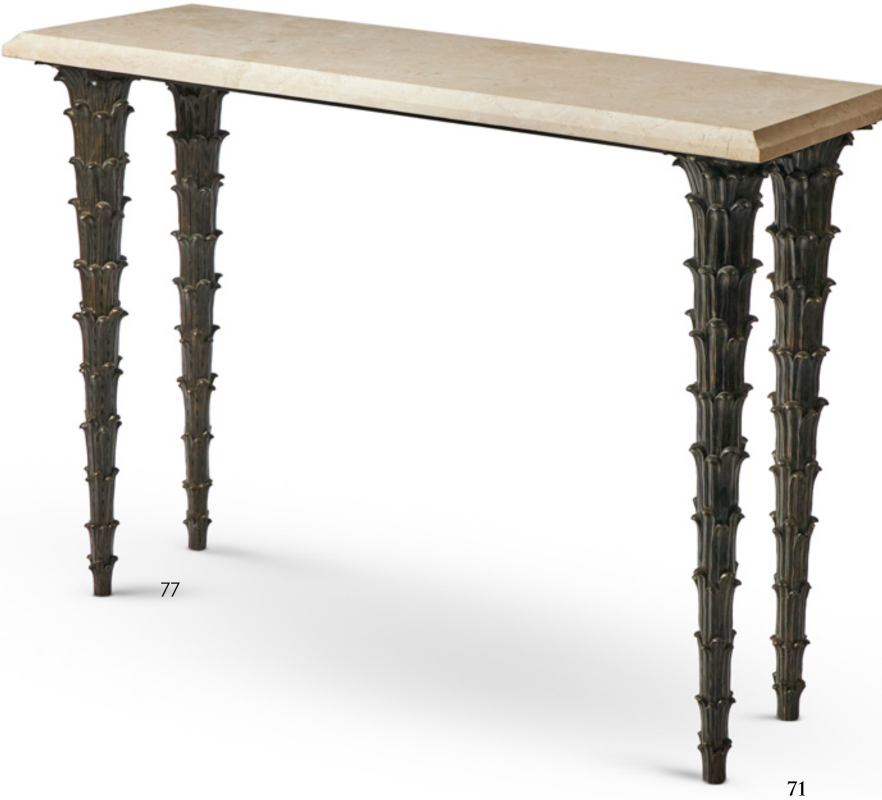
£800-1,200

77

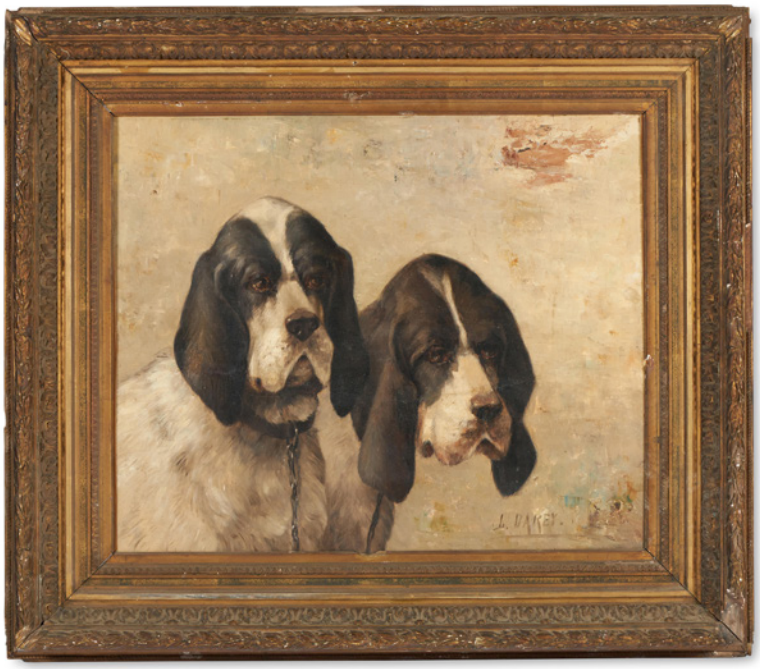
A BRONZED WOOD 'PARIS' SIDE TABLE

MODERN, BY A MODERN GRAND TOUR
Of narrow proportions, with a marble top on
acanthus carved legs
84cm high, 121cm wide, 41cm deep

£400-600



77



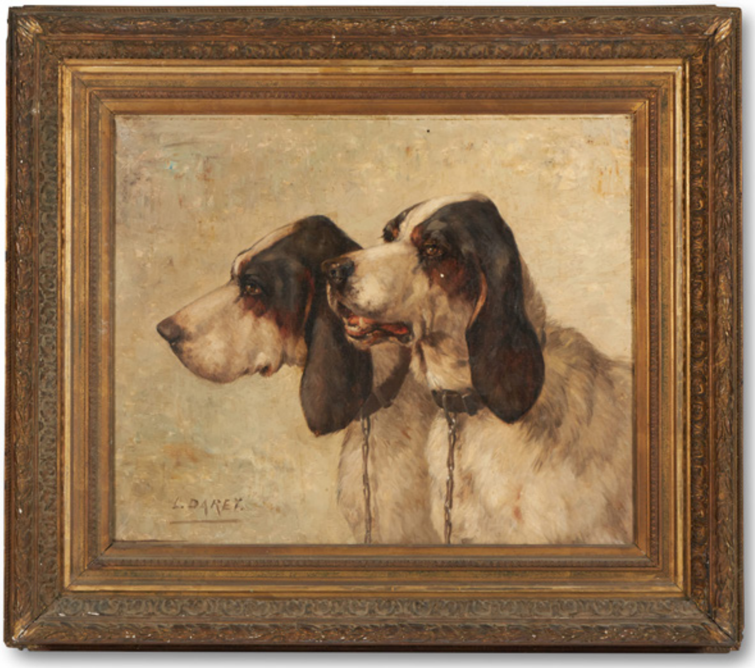
78

LOUIS DAREY (FRENCH 1863–1914)

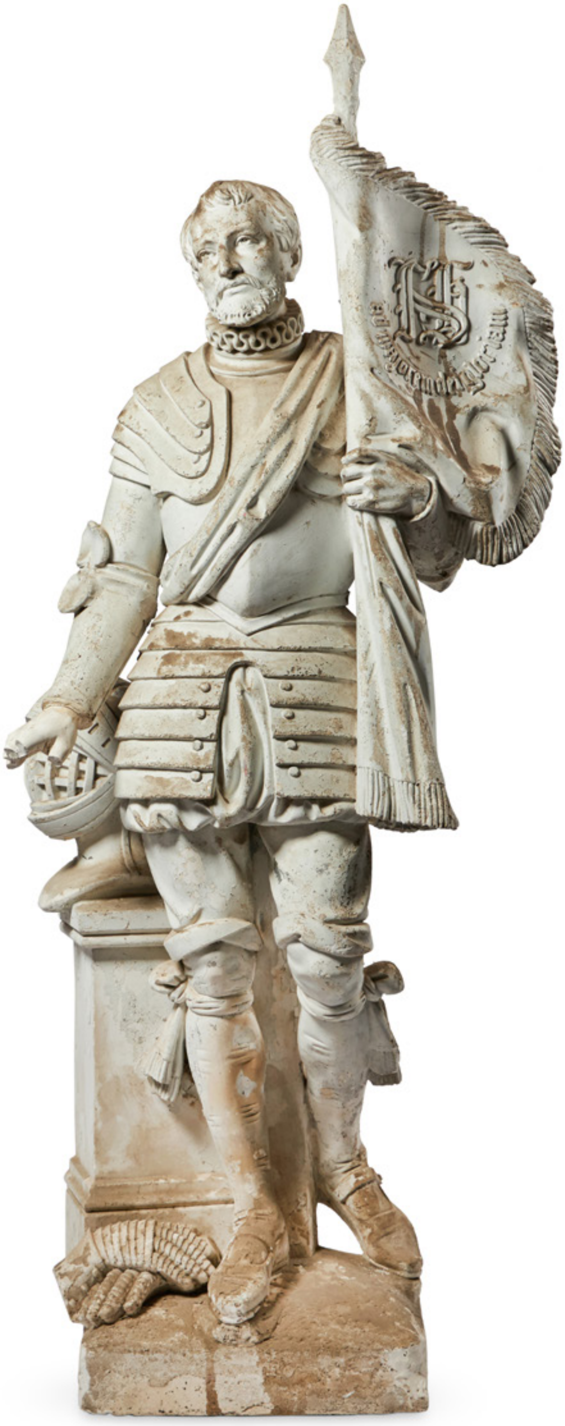
STUDY OF HOUNDS

Oil on canvas, a pair
One signed (lower right), the other (lower left)
54 x 65cm (21¼ x 25½ in.) (2)

£1,000-1,500



78



79

79

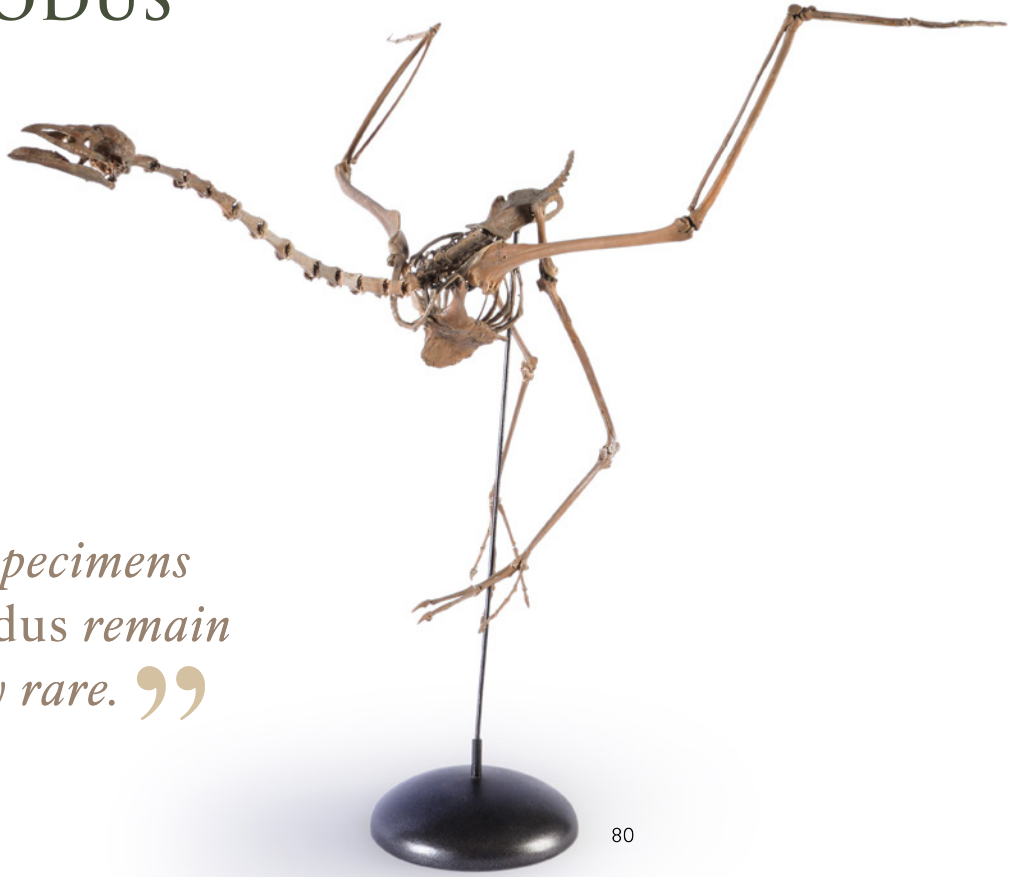
A PLASTER FIGURE POSSIBLY DEPICTING SAINT IGNATIUS OF LOYOLA

19TH CENTURY
The banner inscribed with the Latin motto 'Ad Majorem Dei Gloriam'
173cm high, 70cm wide

In 1539, Ignatius formed the Society of Jesus (Jesuits) with Peter Faber and Francois Xavier.

£500-800

PALAELODUS


80

> *Complete specimens of* Palaelodus *remain exceedingly rare.*

80 ■ ‡

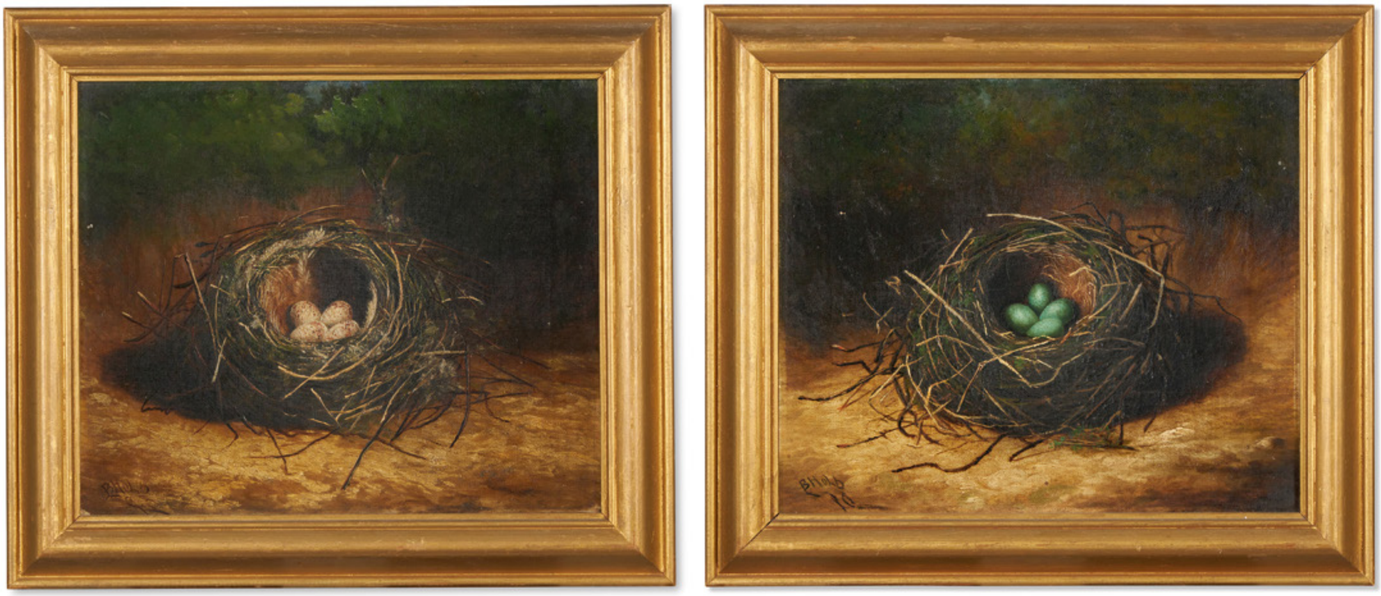
FOSSIL FLAMINGO (PALAELODUS)

MIDDLE OLIGOGENE- MIDDLE
MIOCENE (29-13 MA)
FRANCE
Fossil Heron Skeleton
approx 63.5cm high, 78cm wide (including stand)

£15,000-25,000

Palaelodus is an extinct genus of bird belonging to the *Palaelodidae* family, which is distantly related to the modern flamingos. This genus is recognized for its distinctive slender physique, characterized by long, thin legs and a long neck, resembling that of its modern relatives. However, despite these similarities, *Palaelodus* likely led a lifestyle quite different from that of flamingos. Instead, it is thought to have lived a more solitary and predatory lifestyle, similar to that of modern herons, rather than the social, filter-feeding behavior typical of flamingos. The genus was first formally described in 1863 by the renowned French paleontologist Alphonse Milne-Edwards, based on fossilized remains uncovered in the early Miocene deposits of the Saint-Gérand-le-Puy region in France.

Over the years, additional skeletal fragments of *Palaelodus* have been discovered in other early Miocene sites across France and Germany, including notable locations such as the Mainz Basin and Nördlinger Ries. These findings have provided valuable insights into the bird's morphology and lifestyle. However, complete specimens of *Palaelodus* remain exceedingly rare, with most discoveries consisting of isolated bones and incomplete skeletons. As such, fully intact fossils of this bird genus are highly sought after by collectors and paleontologists alike, making this particular specimen an extraordinary rarity in the field of fossil avian research.



81

81

BENJAMIN HOLD
(BRITISH 1839/40 – 1917)
BIRDS' NESTS WITH EGGS
Oil on canvas, a pair
Each signed and indistinctly dated
(lower left)
24.5 x 29.5cm (9½ x 11½ in.)

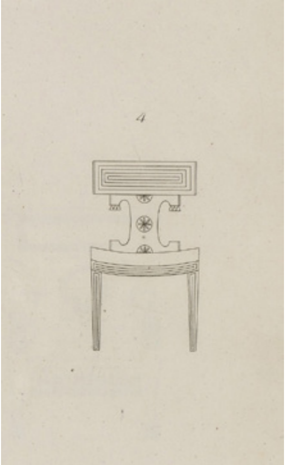
£300-500

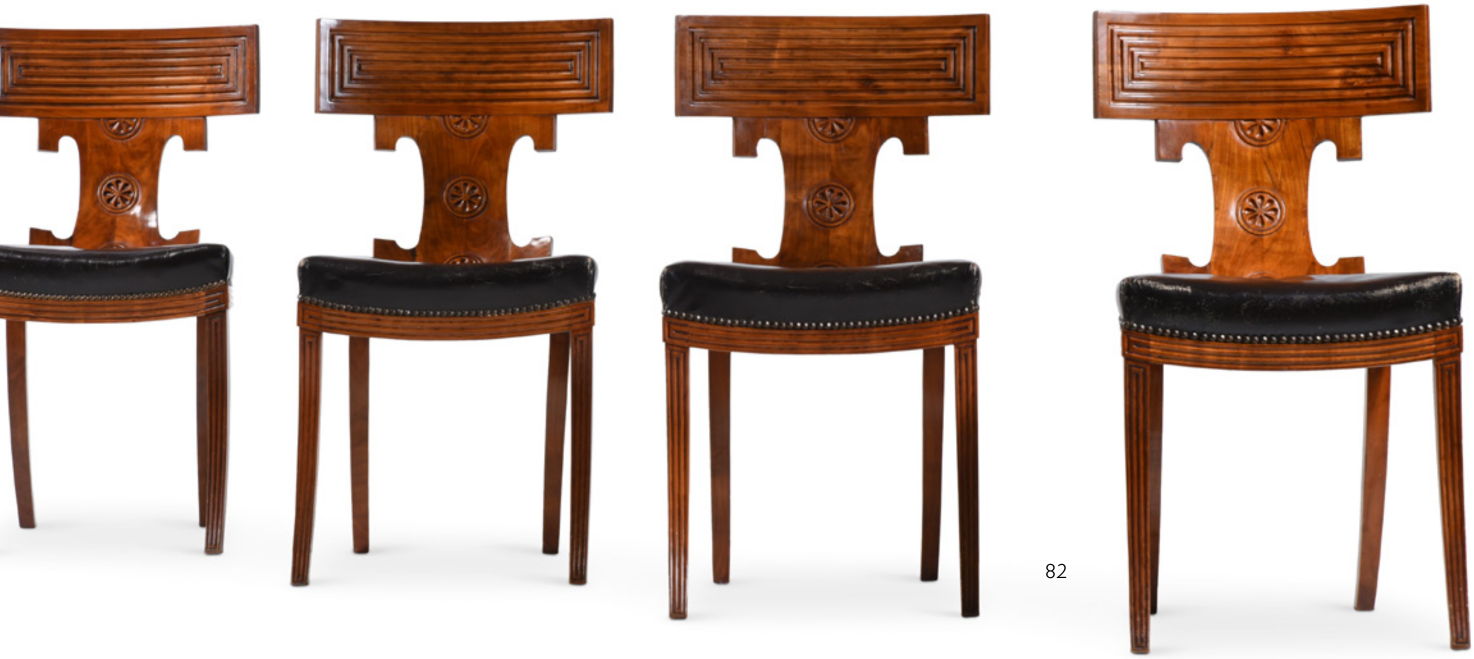
82

A SET OF EIGHT FRUITWOOD 'KLISMOS' CHAIRS
IN THE MANNER OF THOMAS HOPE, 20TH CENTURY
Each with a leather and close nail upholstered saddle seat
85cm high, 45cm wide, 61cm deep

For this chair design see 'Household Furniture and Interior Decoration executed from Designs by Thomas Hope 1807', published by Longman, Hurst, Rees and Orme, London, plate XIV, no 4. In 1799 Hope bought a house in Duchess Street, Portland Square, London and this book, published in 1807, records and illustrates Hope's designs for the furniture and the remodelling of that house. The design appears identical to the present chairs, though the original design shows tassels hanging from the upper part of the splat.

£2,000-3,000





82

83

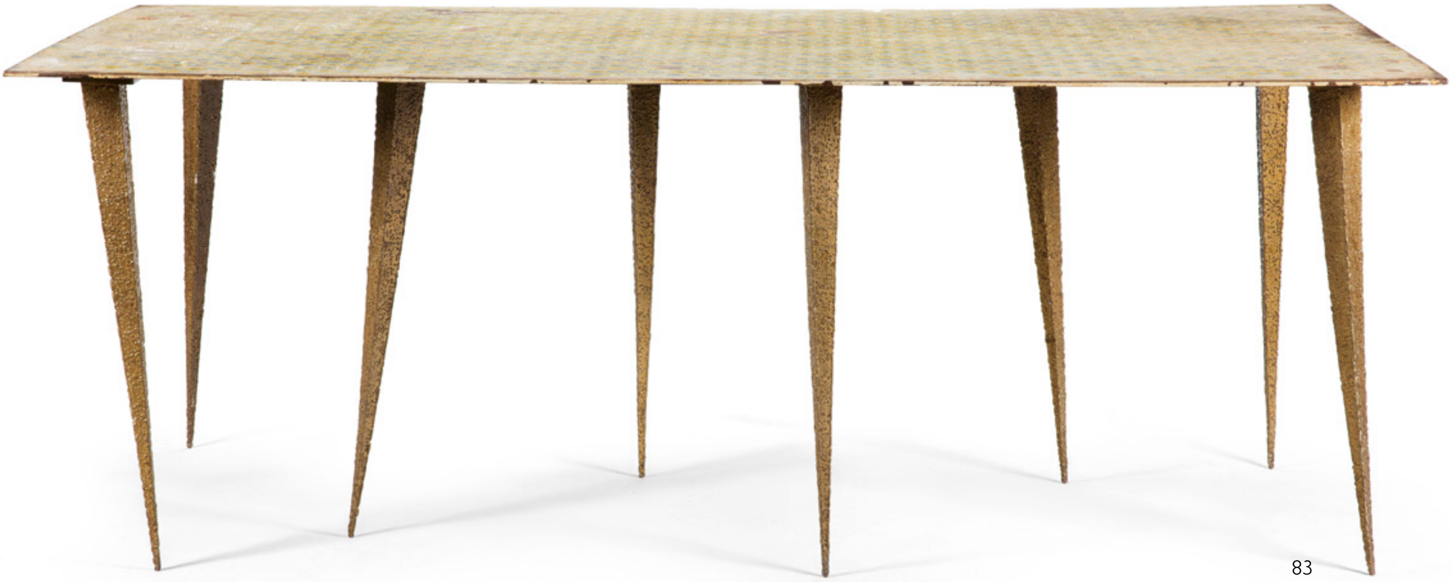
A PAINTED METAL TABLE

ITALIAN, SECOND HALF 20TH CENTURY

The top decorated with a cross-hatch design, on tapering legs

75cm high, 199cm long, 90cm wide

£500-800



83

82

JAMES PERKINS: A MODERN-DAY ALCHEMIST

BY HENRIETTA THOMPSON

As an artist, collector, and modern-day alchemist, James Perkins' noticeable rise was with Aynhoe Park, a 17th-century Palladian mansion, complete with Capability Brown grounds. It was restored and reimagined as a dreamscape. Here, you might have as easily encountered a Triceratops' skull, dating back to 65 million years ago, as a Dalek, dating back to, well… the time traveling adventures of Dr Who. Your aperitif was likely served by an 18ft crocodile, there was a flying giraffe in a stunning Orangerie, and you left knowing unicorns were unequivocally real (weren't they?).

Aynhoe became a place of pilgrimage and delight, of celebration and spectacle, and it had to be seen to be believed. Those who had seen it would never imagine it could be repeated, and it couldn't. But at Parnham Park, Perkins has somehow actually done it again. Taking his uniquely fantastical vision to new heights, literally and figuratively, the pieces at Parnham are even more eye-popping in scale, this time inspired by the enchanting allure of the estate and its Jurassic Coast context.

In a twist of history that only James Perkins could pull off, this third chapter of *A Modern Grand Tour* shines a brighter light on Perkins' own artworks - works that are both rooted in deep time and wildly speculative. The historical setting - Parnham Park - once devastated by fire - is re-emerging as a new mythic realm. Other-worldly and alive, it is stately yet delightfully surreal and steeped in stories: a magnet for the supremely stylish and the seasoned collector alike.

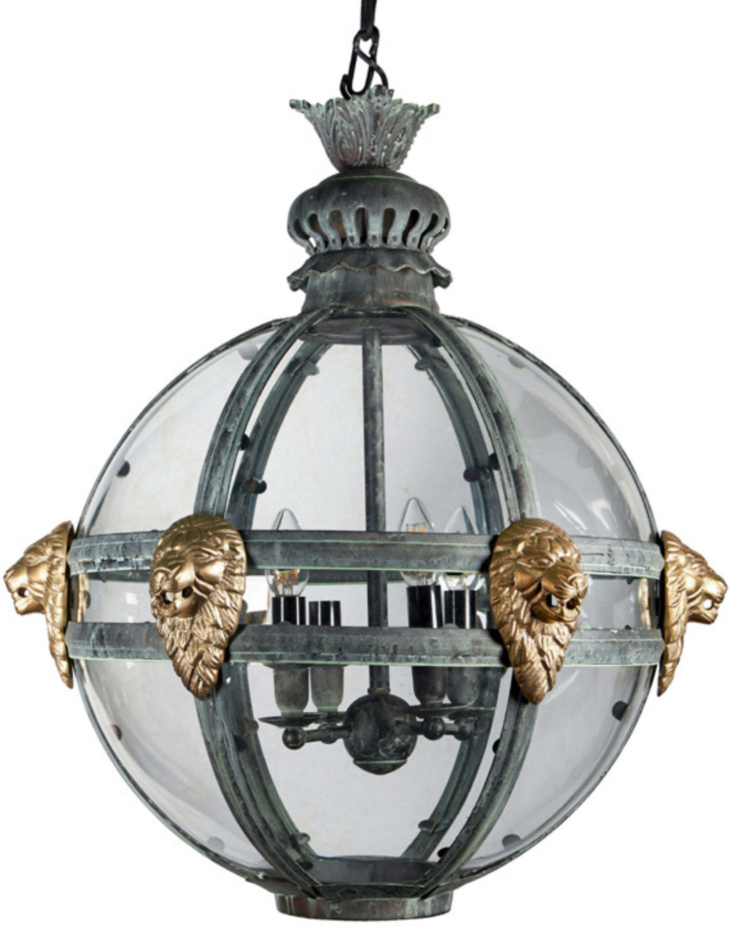
A Modern Grand Tour continues to be informed as much by archaeology as fashion, by music as much as by the moon. Perkins' approach has always been playful, looking at preservation through a lens of reinvention and unlimited imagination. Breathing new life into old stones and rare bones these pieces are timeless in a true sense - never blandly classic but transcendent and surprising. Taking us back 180 million years ancient.

There are UFOs hovering over traditional landscapes, and a majestic view of the monumental Stonehenge, unforgettably titled The A303; a loving and ludicrous tribute to the ancient thoroughfare. From the most ancient past to far hypothetical futures, the world of Parnham Park is one in which millennia collide. His *'Wild Things'* from the *Full Moon Masquerade* series, with names like *Night Owl, Badger, Rogue* and *Cougar,* suggest an imagined cast of highwaymen, eccentrics and watchful spirits. His *Out of this World Series* inserts flying saucers into Georgian skies. And then there's the giraffe - in Louboutin-red heels, naturally.

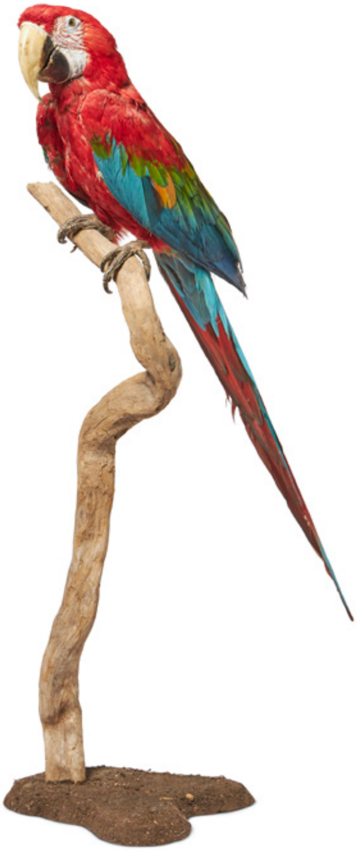
What unites these pieces is an instinct for storytelling and subversion, and a kind of visual mischief that makes even the most serious fossil seem animated with energy. For Perkins, preservation is never about stasis, it's about reinvention, reanimation, and surprise.

Curiosity is infectious, and with *A Modern Grand Tour,* there is always another quest to embark on, another question to leave unanswered. What, we wonder, will happen next?

> *But I like animals better than the best people.*
>
> THE STORY OF DOCTOR DOLITTLE



84



85

84

A BLACK AND GILT BRASS FOUR LIGHT GLOBE LANTERN

MODERN
66cm high, 52cm diameter

£500-800

85 Y

A TAXIDERMY RED AND GREEN MACAW (ARA CHLOROPTERUS)

On a branch and base
70cm high overall

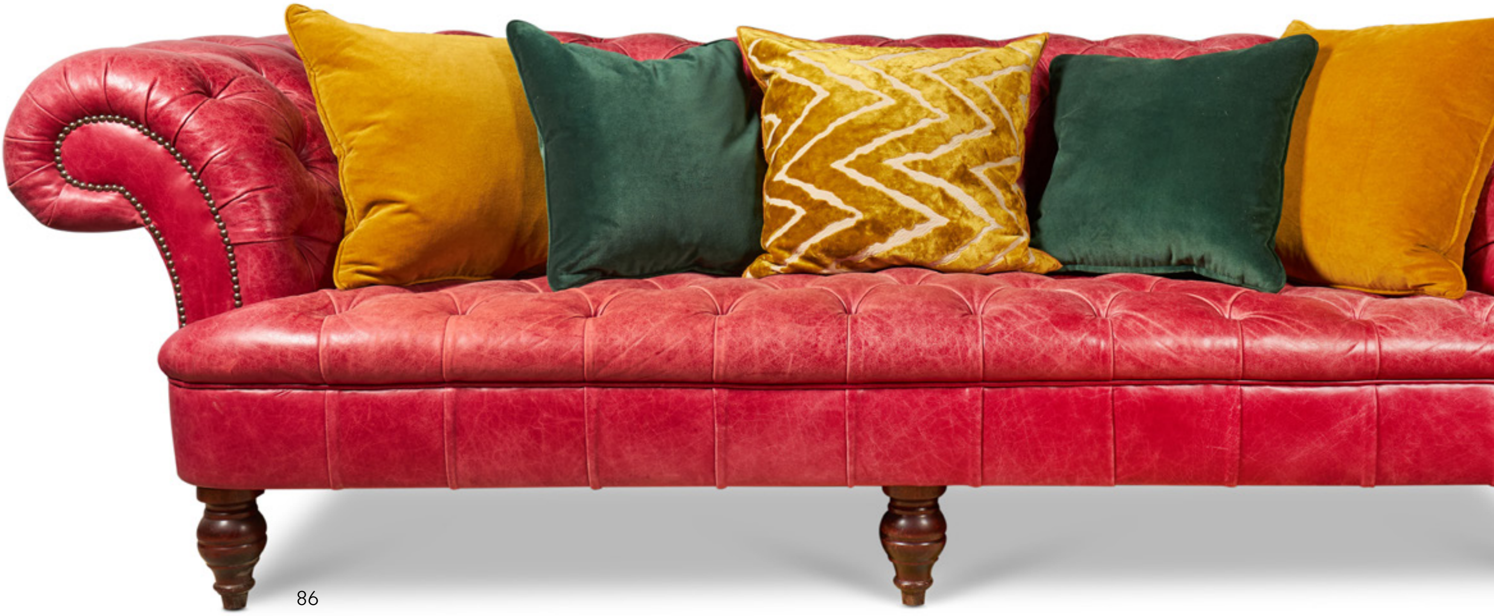
£400-600

86

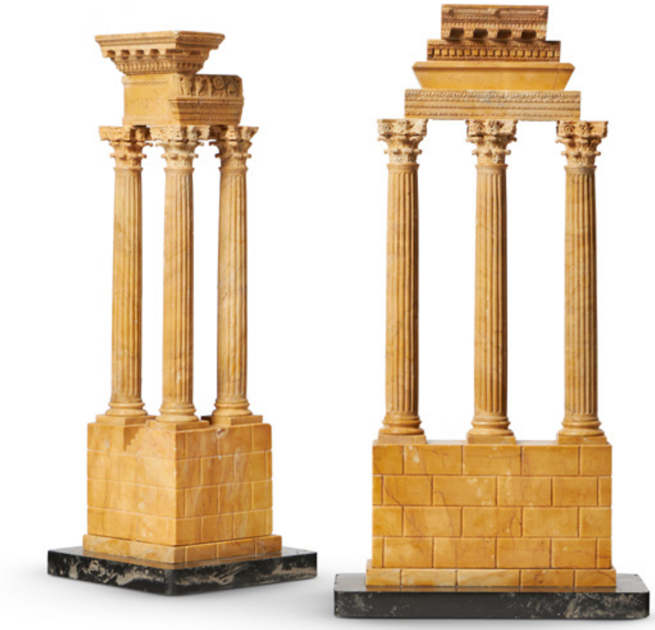
A RED LEATHER UPHOLSTERED CHESTERFIELD SOFA

MODERN, IN THE MANNER OF GEORGE SMITH
Together with five scatter cushions
76cm high, 242cm wide, 96cm deep

£2,000-3,000



86



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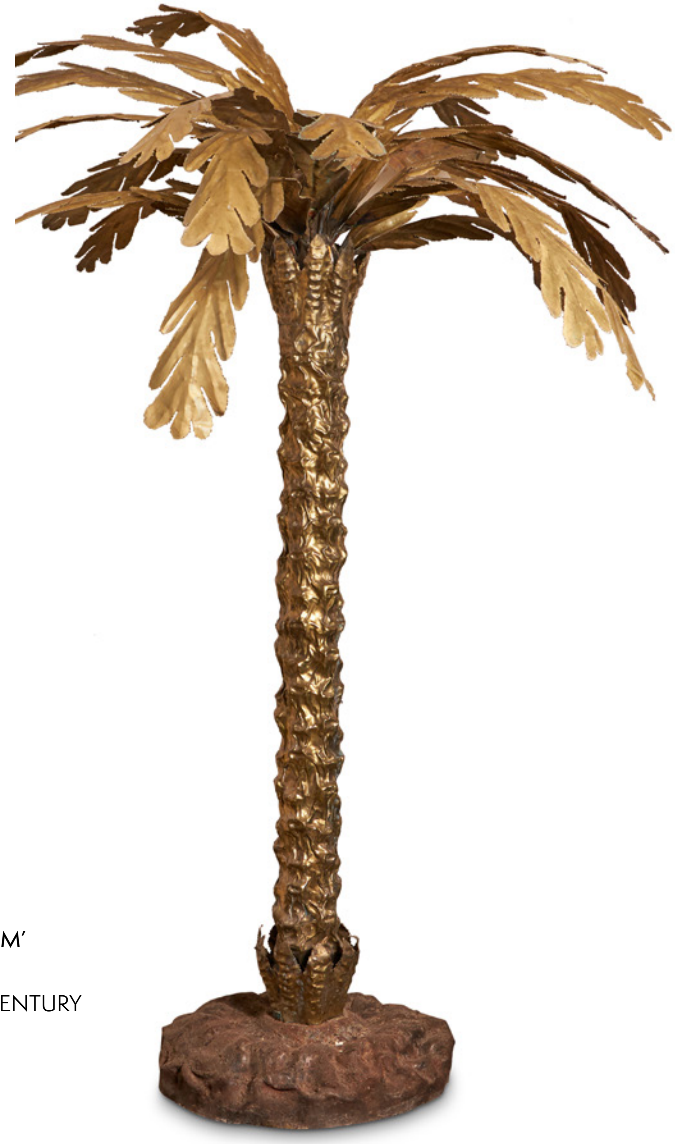


88

87

A PAIR OF GRAND TOUR GIALLO ANTICO MODELS OF THE TEMPLES OF VESPASIAN AND TITUS AND CASTOR AND POLLUX

LATE 20TH CENTURY

50cm high and similar

£2,000-3,000

88

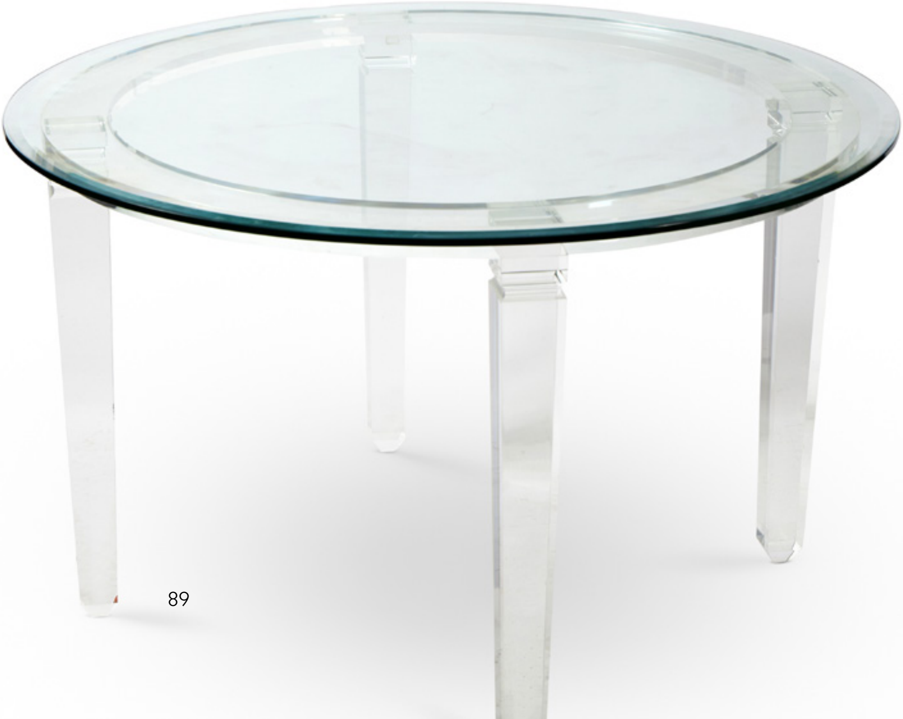
A LARGE FRENCH 'PALM' STANDARD LAMP

SECOND HALF 20TH CENTURY

With three lights

173cm high

£2,000-3,000



89

89

A CIRCULAR CENTRE TABLE

LATE 20TH CENTURY

With glass top on an acrylic base

71.5cm high, 120cm diameter

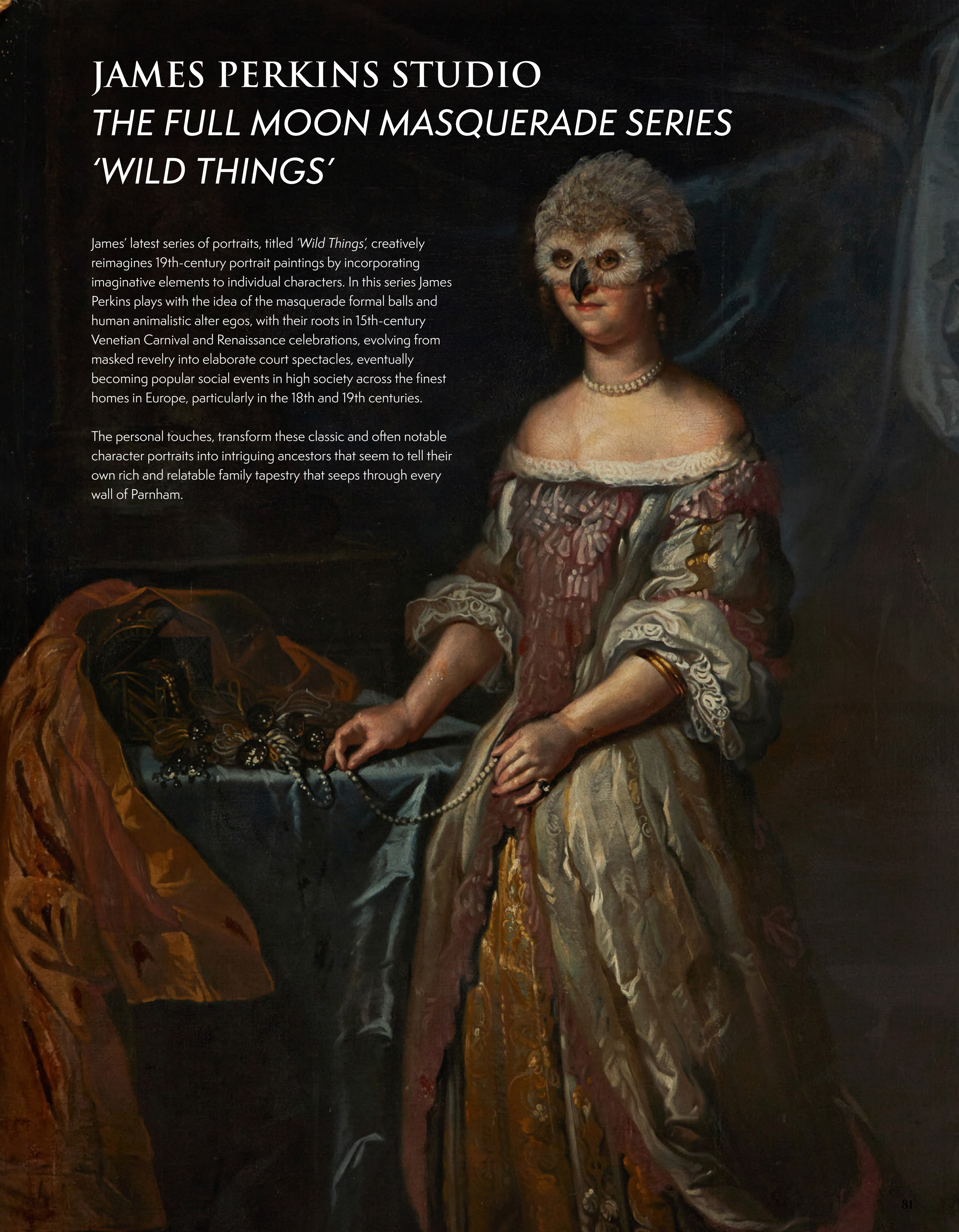
£500-800

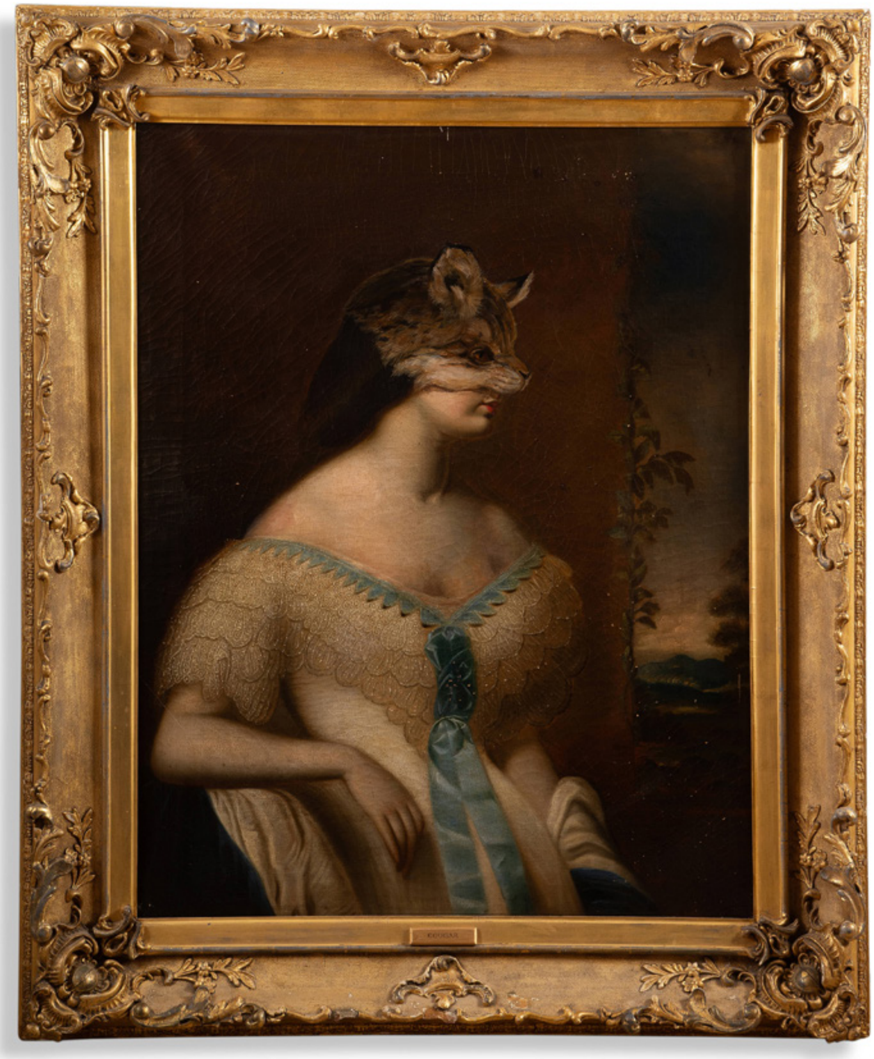
JAMES PERKINS STUDIO

THE FULL MOON MASQUERADE SERIES 'WILD THINGS'

James' latest series of portraits, titled *'Wild Things',* creatively reimagines 19th-century portrait paintings by incorporating imaginative elements to individual characters. In this series James Perkins plays with the idea of the masquerade formal balls and human animalistic alter egos, with their roots in 15th-century Venetian Carnival and Renaissance celebrations, evolving from masked revelry into elaborate court spectacles, eventually becoming popular social events in high society across the finest homes in Europe, particularly in the 18th and 19th centuries.

The personal touches, transform these classic and often notable character portraits into intriguing ancestors that seem to tell their own rich and relatable family tapestry that seeps through every wall of Parnham.





90

90

JAMES PERKINS STUDIO

THE COUGAR

Oil and Acyrlic on canvas

90 x 60cm (35¼ x 23½ in.)

£1,200-1,800

91 Y

JAMES PERKINS STUDIO

WILD THINGS

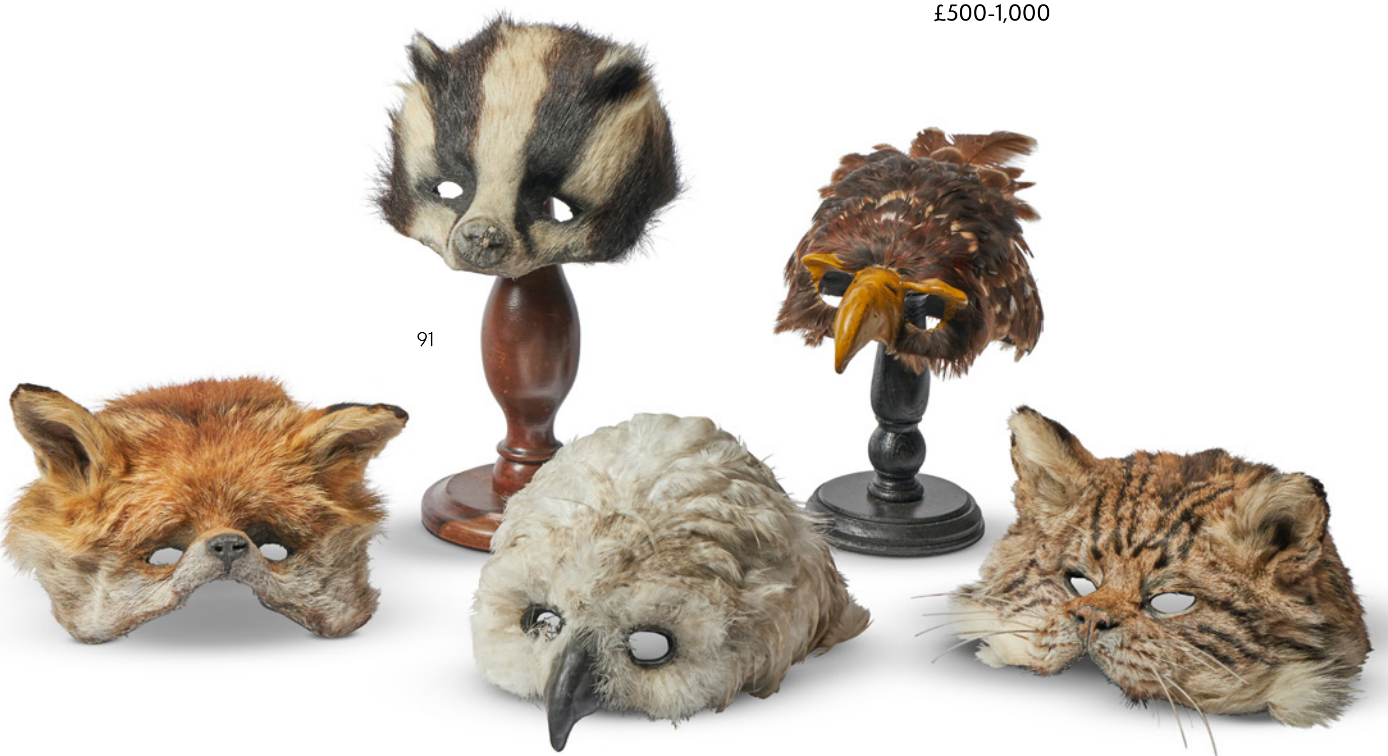
12 x 25cm (4½ x 9¾ in.)

Hand made animal masks

Handmade woodland creature masks inspired by the enchanting wildlife of Parnham Park and the mystical idea that the woodlands come alive at night, this series of playful masks blurs the boundaries between nature and humanity. The masks offer a playful exploration of identity, inviting the wearer to step into another persona and experience the wild, untamed personality of the Parnham parkland.

Within the castellated walls of Parnham guests don their masks and are transported into a world where both human and animal spirits awaken, coming to life in a harmonious dance of nature and society under the full moon.

£500-1,000



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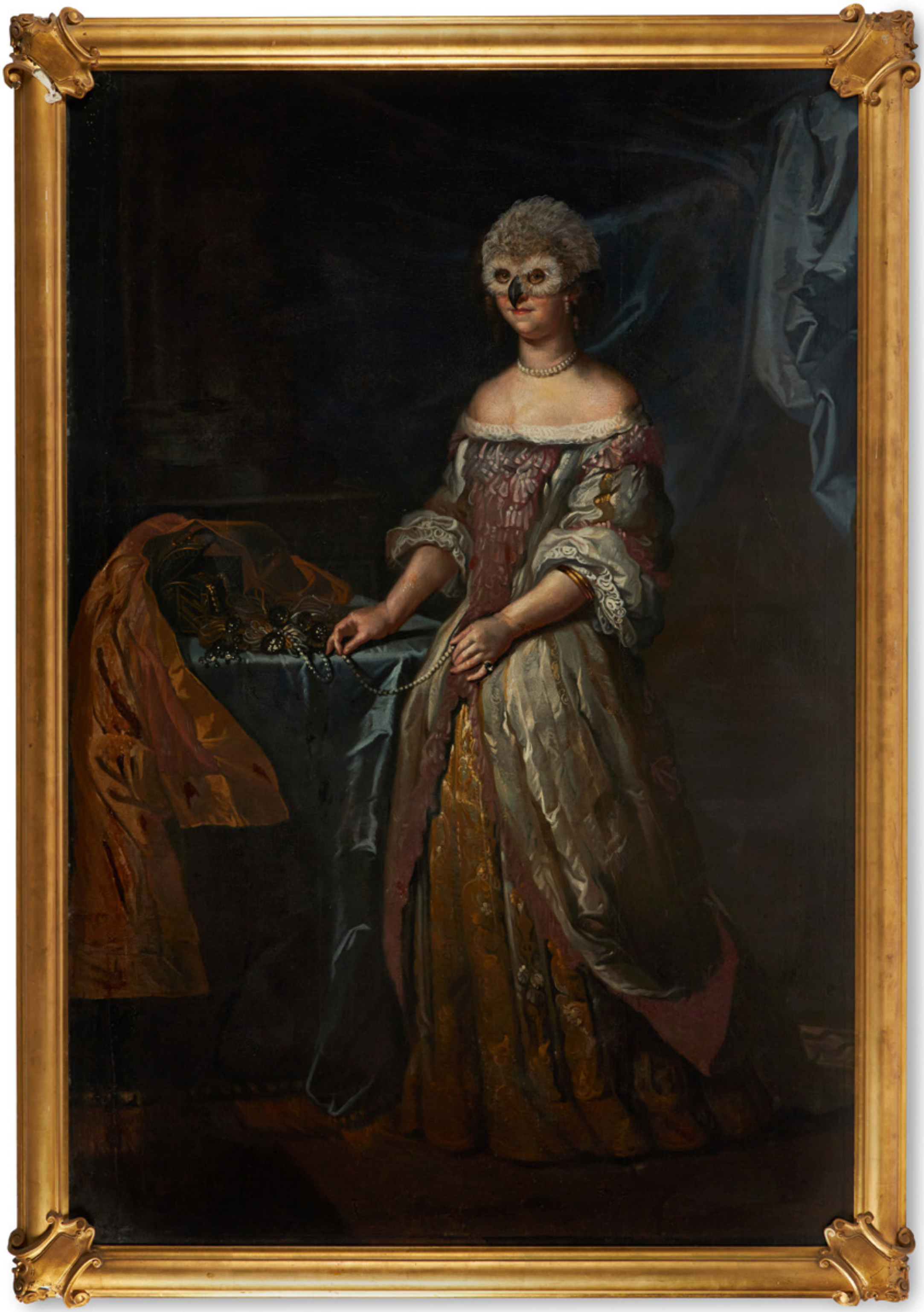


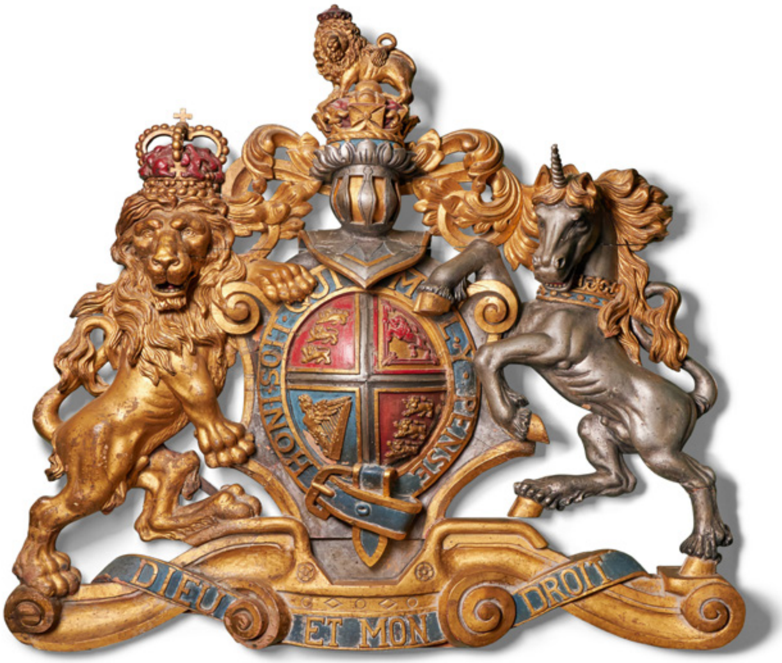
91A

91A
JAMES PERKINS STUDIO
THE NIGHT OWL
Oil and acrylic on canvas
206 x 138cm (81 x 54¼ in.)

£2,000-3,000

TO BE CONTINUED...

What's Said in Here What's Done in Here What's Seen in Here Stays in Here.
ET MON DROIT



92

92

A CARVED AND POLYCHROME PAINTED ROYAL COAT OF ARMS OF MONUMENTAL SCALE

PROBABLY LATE 19TH/EARLY 20TH CENTURY
127cm high, 145cm wide

£5,000-10,000

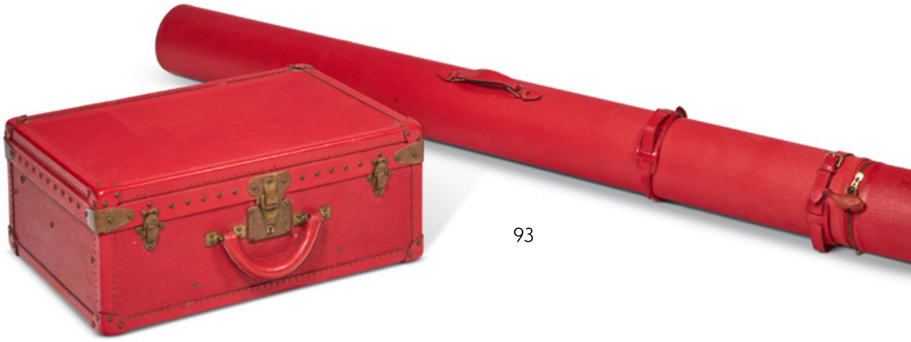
93

A LOUIS VUITTON RED LEATHER BRIEFCASE

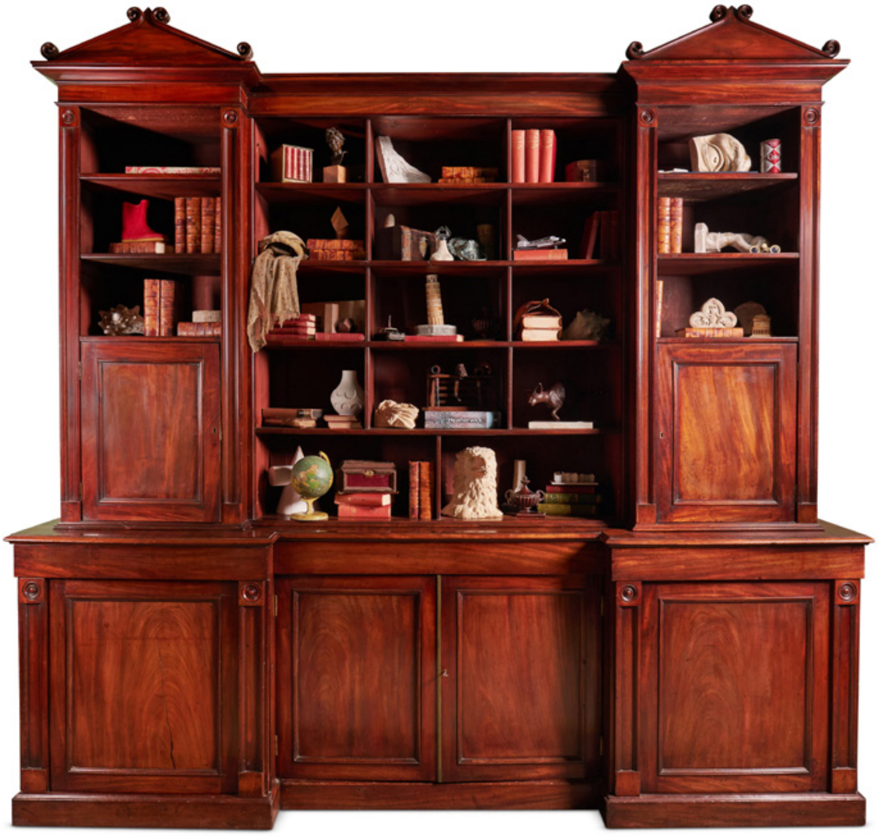
MODERN
Embossed with the initials 'R.H.L'
56cm wide

Together with a modern Louis Vuitton red leather cylindrical fishing rod case
166cm long

£1,500-2,500



93



94

94

A REGENCY MAHOGANY BOOKCASE/ DISPLAY CABINET

EARLY 19TH CENTURY
With an arrangement of open shelves, six doors and three drawers
250cm high, 260 cm wide, 54cm deep

£3,000-5,000

95

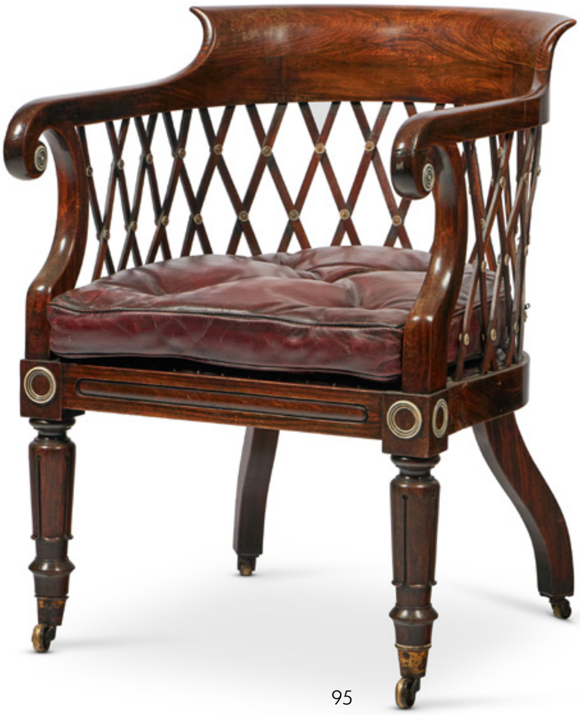
A GEORGE IV SIMULATED ROSEWOOD LIBRARY ARMCHAIR

SECOND QUARTER 19TH CENTURY

The X-splats to the back apparently original and with ivory roundels, above a leather cushion

81cm high, 54cm wide, 65cm deep

£600-1,000



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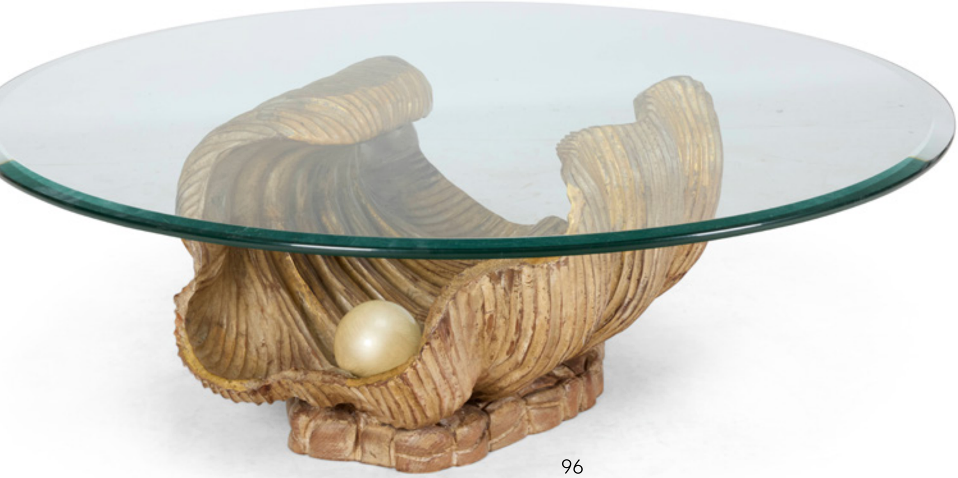


96

96

SERGE ROCHE (FRENCH, 1898-1988) ATTRIBUTED

'SHELL' TABLE; MID 20TH CENTURY

Carved oak, gesso and gilded, with a simulated pearl and circular glass top

38cm high, 108cm diameter

£2,000-3,000

97

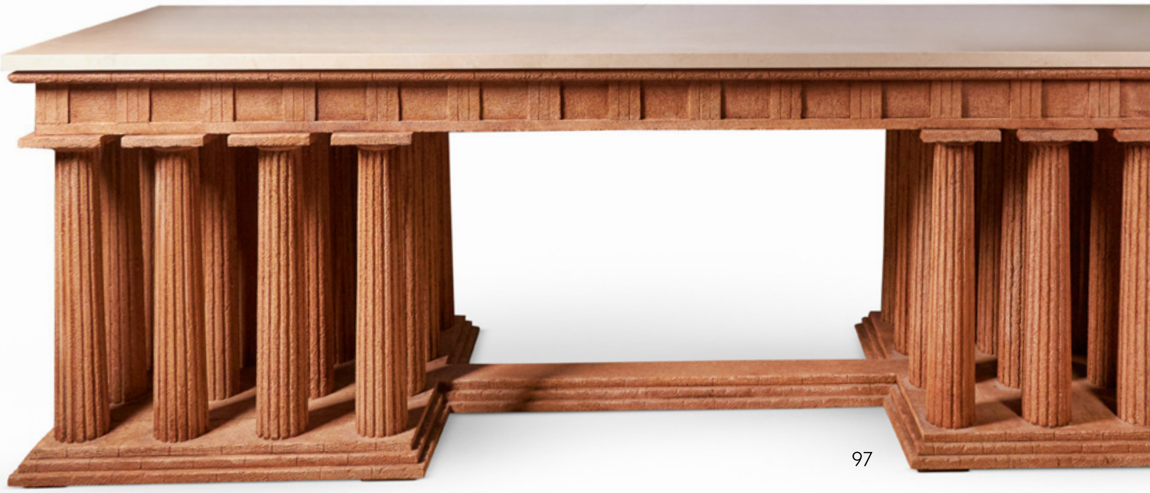
A SIMULATED CORK 'PAESTUM TEMPLE' CENTRE TABLE

MODERN, BY A MODERN GRAND TOUR

With a marble top

82 cm high, 248 cm wide, 78 cm deep

£2,000-3,000



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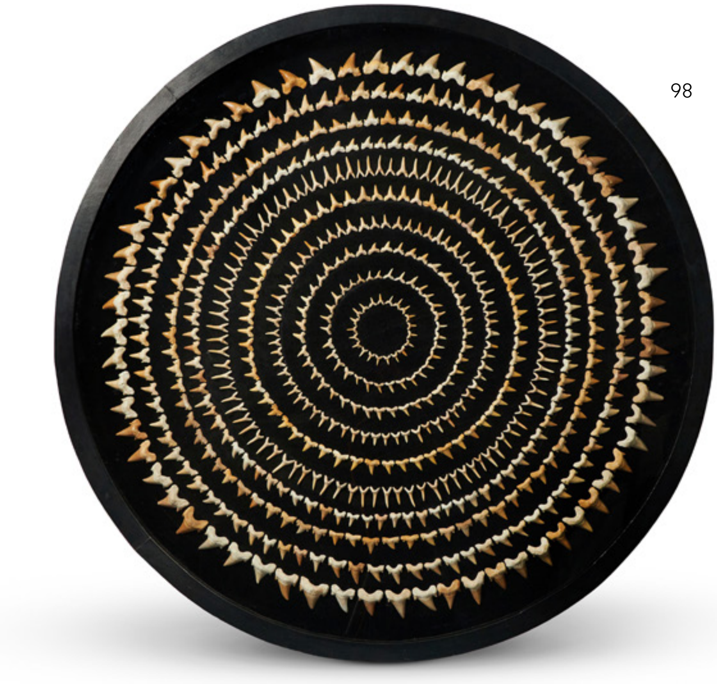


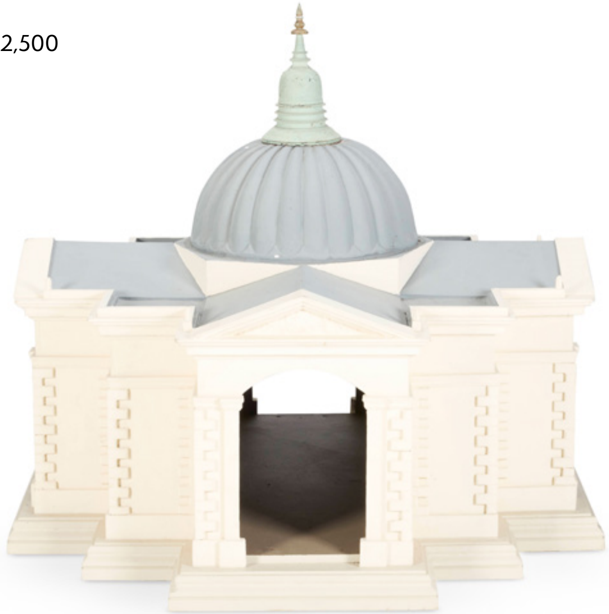
98

98 Y
A PAIR OF ROUNDELS DISPLAYING SHARK TEETH
MODERN, BY A MODERN GRAND TOUR
101cm diameter

£1,500-2,500

99
A WHITE PAINTED DOG BED IN THE FORM OF A PALLADIAN BUILDING
MODERN
With an Indian style painted metal finial
98cm high, 110cm square

£400-600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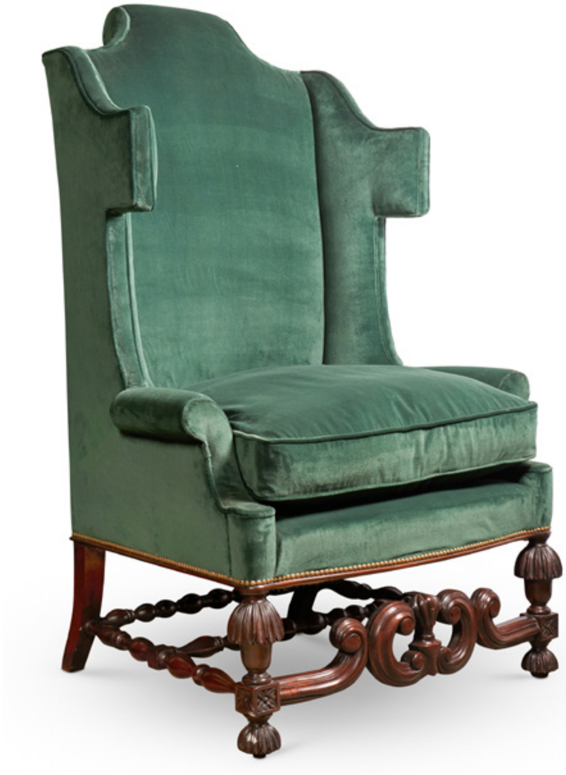
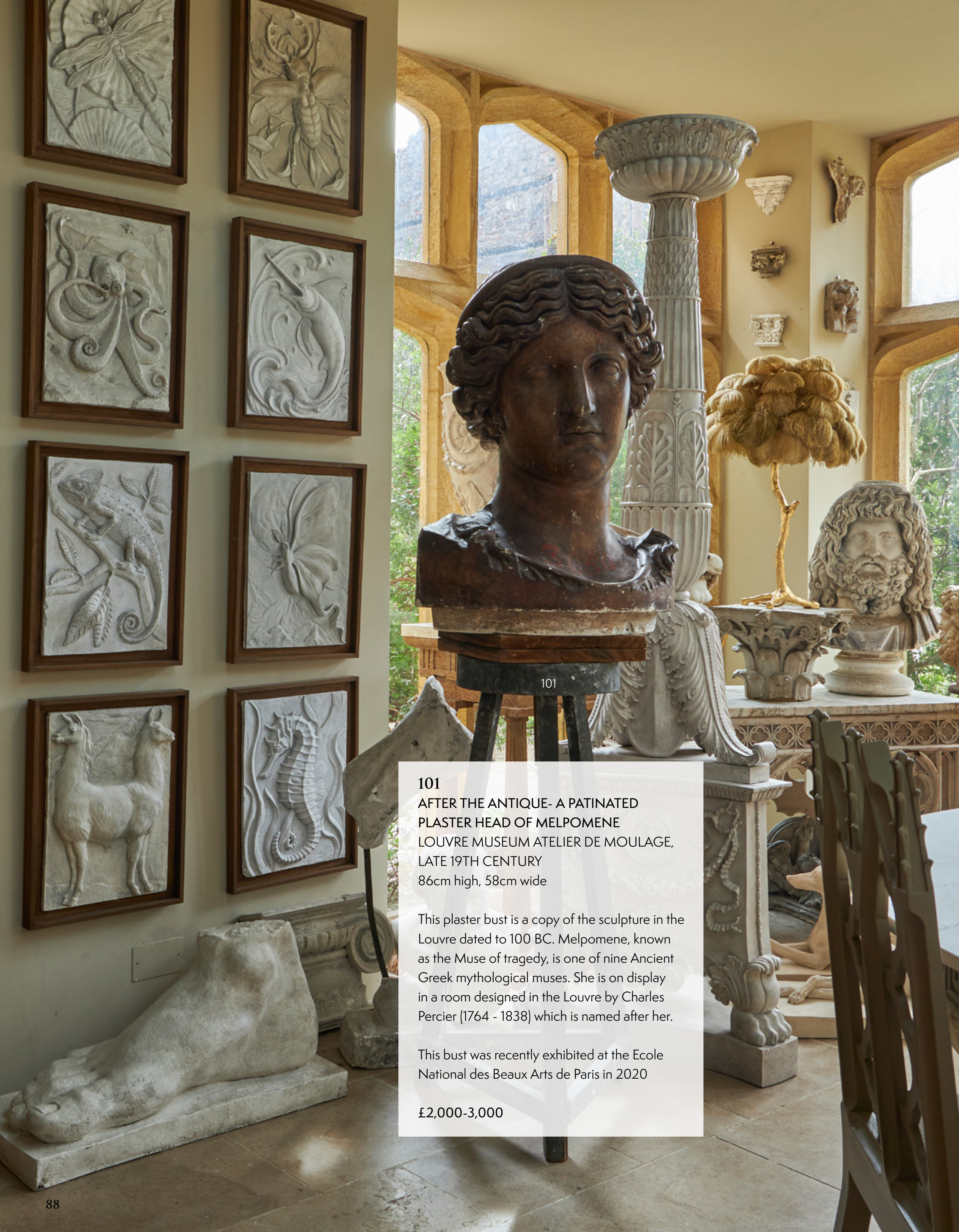

100

100 Y
A PAIR OF MAHOGANY 'JACOBEAN' WING ARMCHAIRS
MODERN, BY A MODERN GRAND TOUR
With green velvet upholstery
150cm high, 95cm wide and deep

£1,200-1,800

100



101

AFTER THE ANTIQUE- A PATINATED PLASTER HEAD OF MELPOMENE

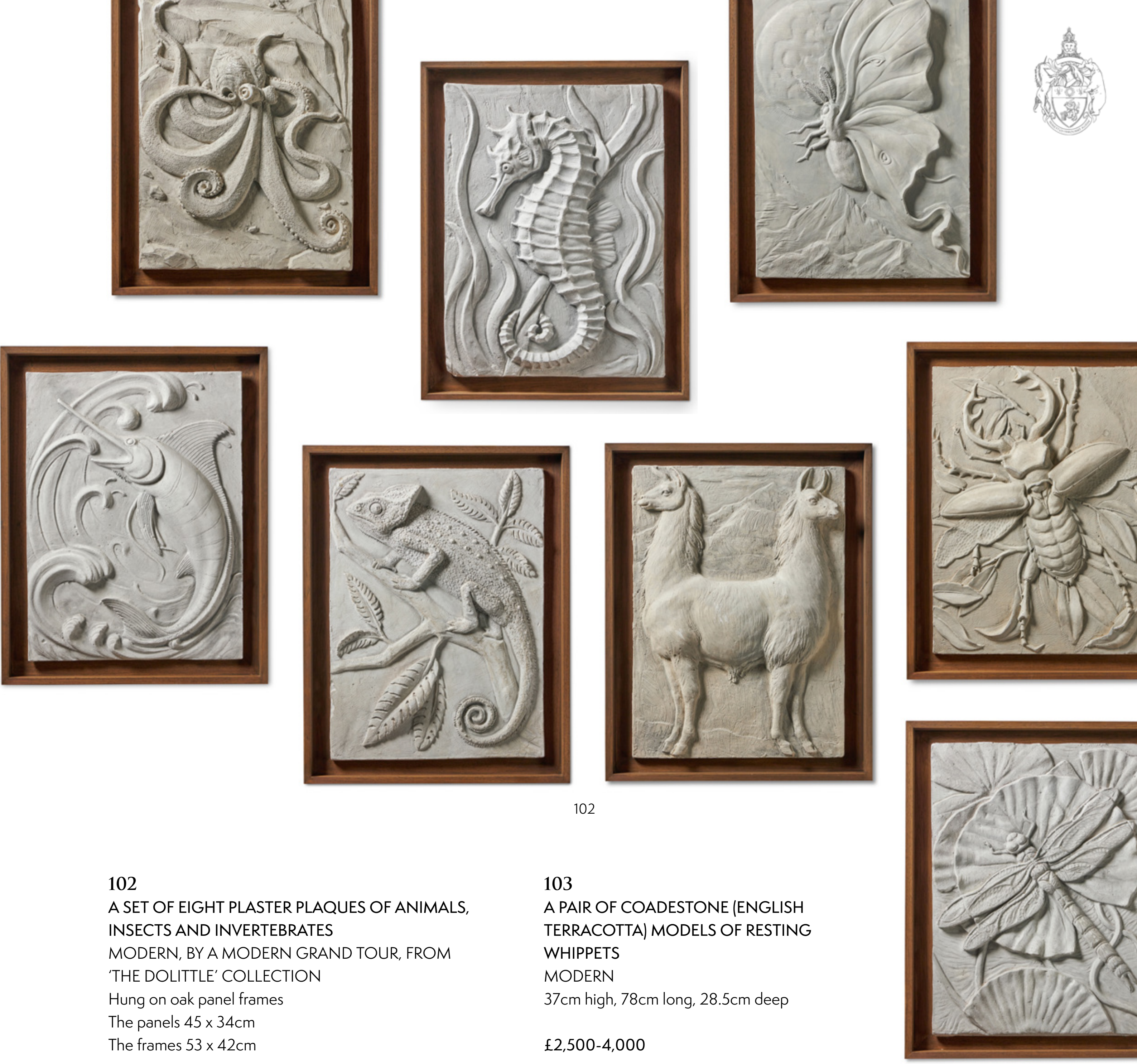
LOUVRE MUSEUM ATELIER DE MOULAGE, LATE 19TH CENTURY

86cm high, 58cm wide

This plaster bust is a copy of the sculpture in the Louvre dated to 100 BC. Melpomene, known as the Muse of tragedy, is one of nine Ancient Greek mythological muses. She is on display in a room designed in the Louvre by Charles Percier (1764 - 1838) which is named after her.

This bust was recently exhibited at the Ecole National des Beaux Arts de Paris in 2020

£2,000-3,000



102

102
A SET OF EIGHT PLASTER PLAQUES OF ANIMALS, INSECTS AND INVERTEBRATES

MODERN, BY A MODERN GRAND TOUR, FROM 'THE DOLITTLE' COLLECTION

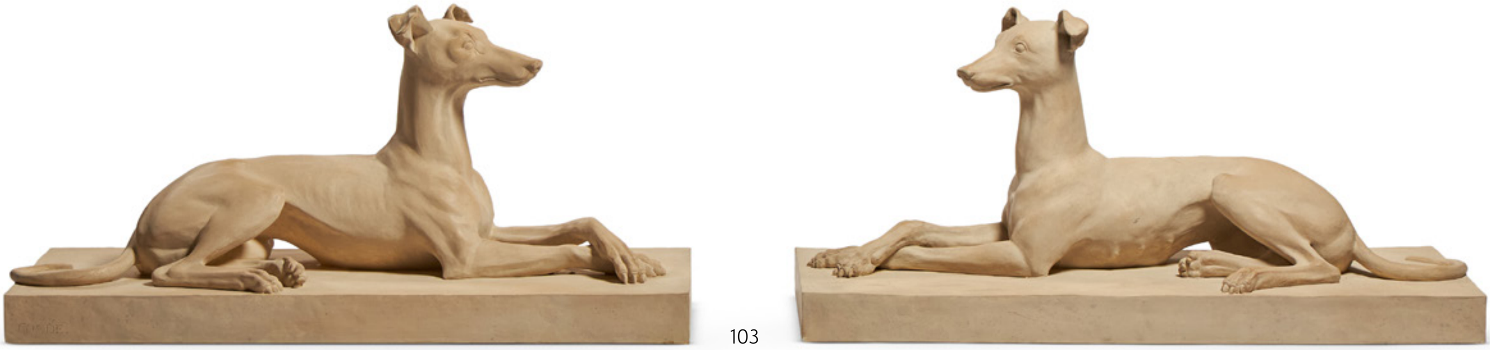
Hung on oak panel frames
The panels 45 x 34cm
The frames 53 x 42cm

£2,000-3,000

103
A PAIR OF COADESTONE (ENGLISH TERRACOTTA) MODELS OF RESTING WHIPPETS

MODERN
37cm high, 78cm long, 28.5cm deep

£2,500-4,000



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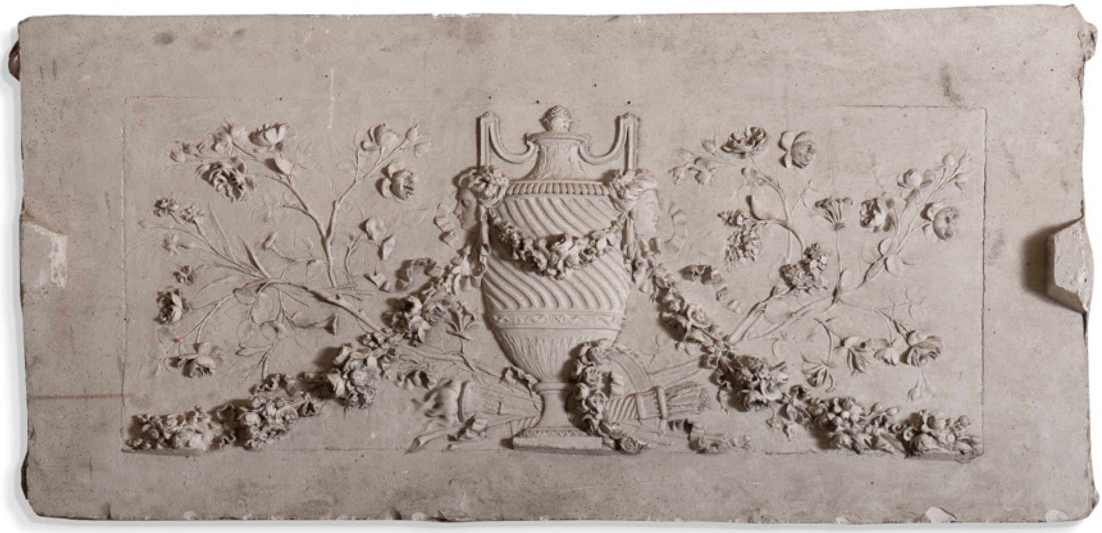


104

104

A PLASTER PANEL OF A CLASSICAL URN DRAPED WITH FLORAL SWAGS

PROBABLY LATE 19TH OR EARLY 20TH CENTURY
70cm high, 140cm wide

£600-1,000

105

A CARVED MARBLE BUST OF HERCULES

20TH CENTURY
Shown wearing the pelt of the Nemean Lion
56cm high, 44cm wide, 40cm deep

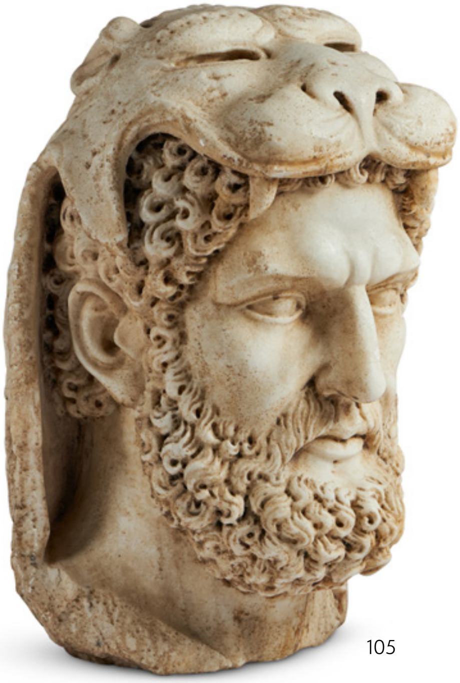
£1,500-2,500

106

A PAIR OF PAINTED CARVED WOOD TORCHERES

MODERN, BY A MODERN GRAND TOUR, IN THE MANNER OF THOMAS HOPE
235cm high, 70cm wide

£3,000-5,000



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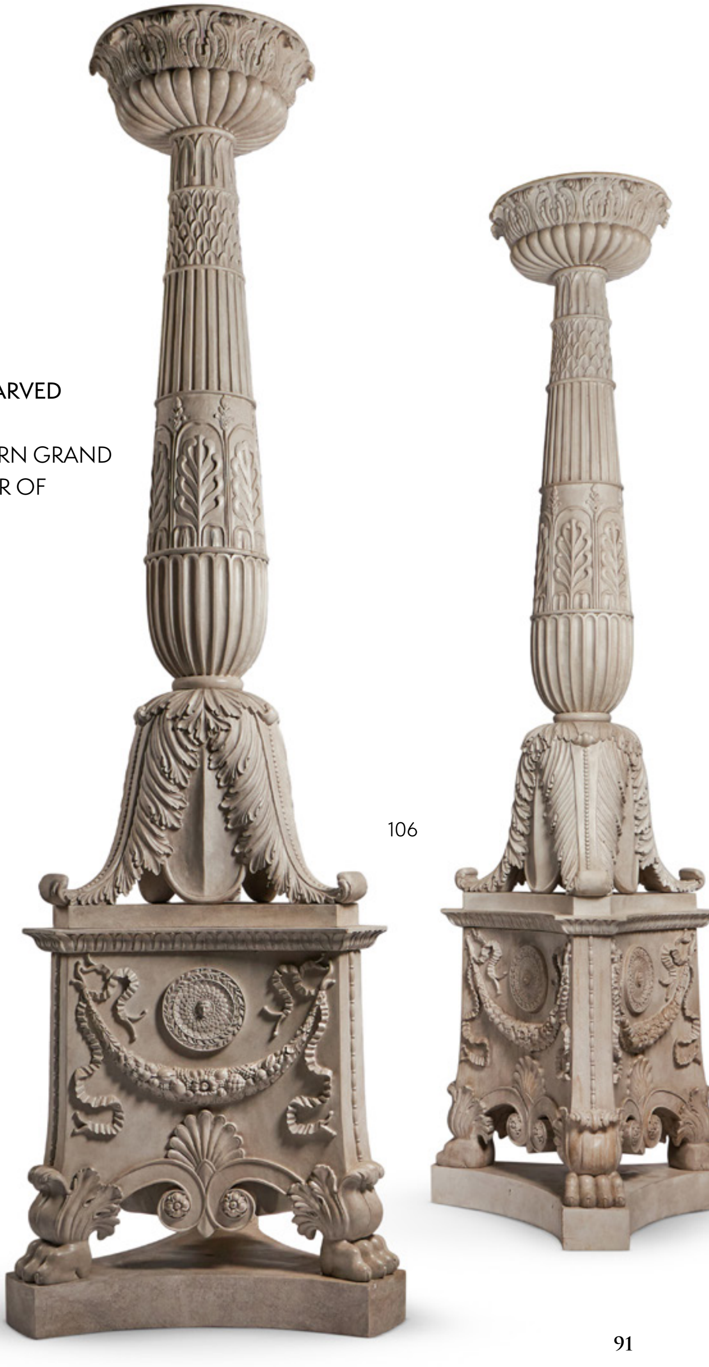

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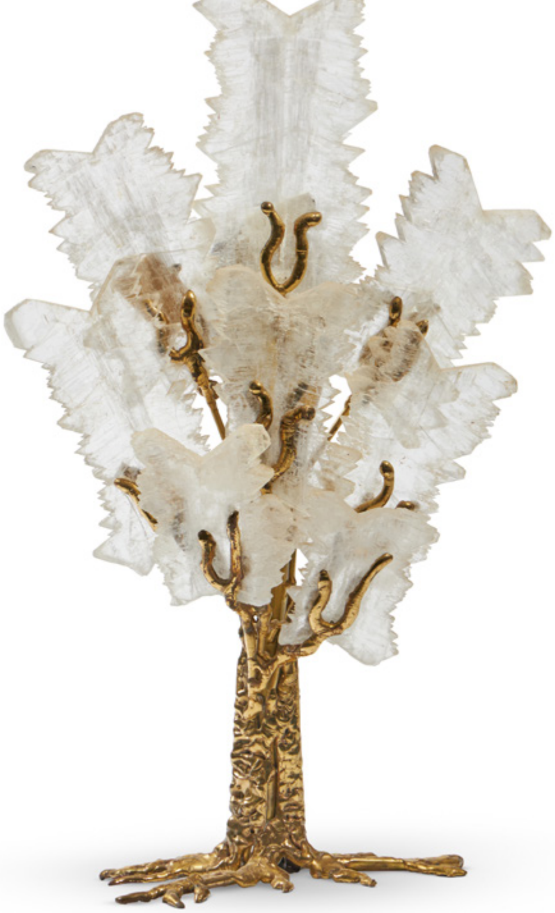


107

107

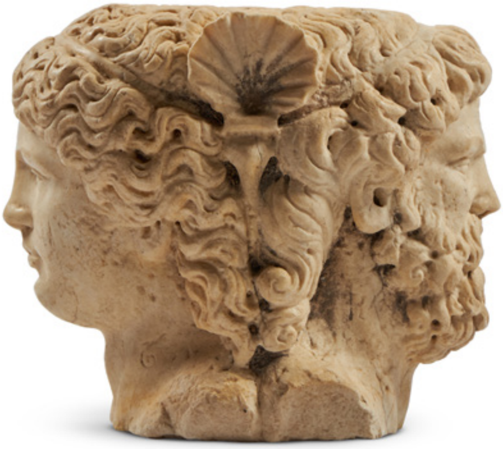
A GILT METAL AND ROCK CRYSTAL TABLE LAMP
IN THE MANNER OF JACQUES DUVAL-BRASSEUR;
SECOND HALF 20TH CENTURY
With 'Le Clere' retailer's label
48cm high

£1,500-2,000

108

A CARVED MARBLE SCULPTURE OF A DUAL FACED JANUS
19TH CENTURY
33cm high, 40cm wide, 25cm deep

£1,500-2,500

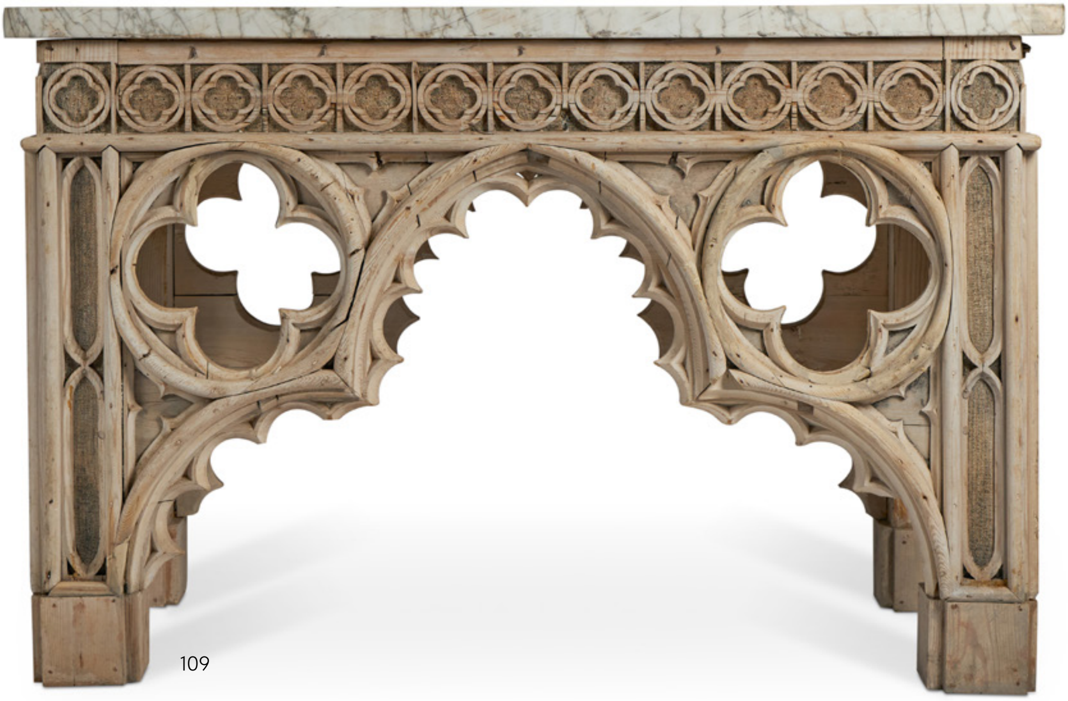


108

109

A PINE CENTRE TABLE IN THE 'GOTHICK' STYLE
PROBABLY LATE 19TH/EARLY 20TH CENTURY, IN THE
MANNER OF BATTY LANGLEY
With a later marble top above a quatrefoil decoration frieze
77cm high, 121cm wide, 56cm deep

£1,000-2,000



109

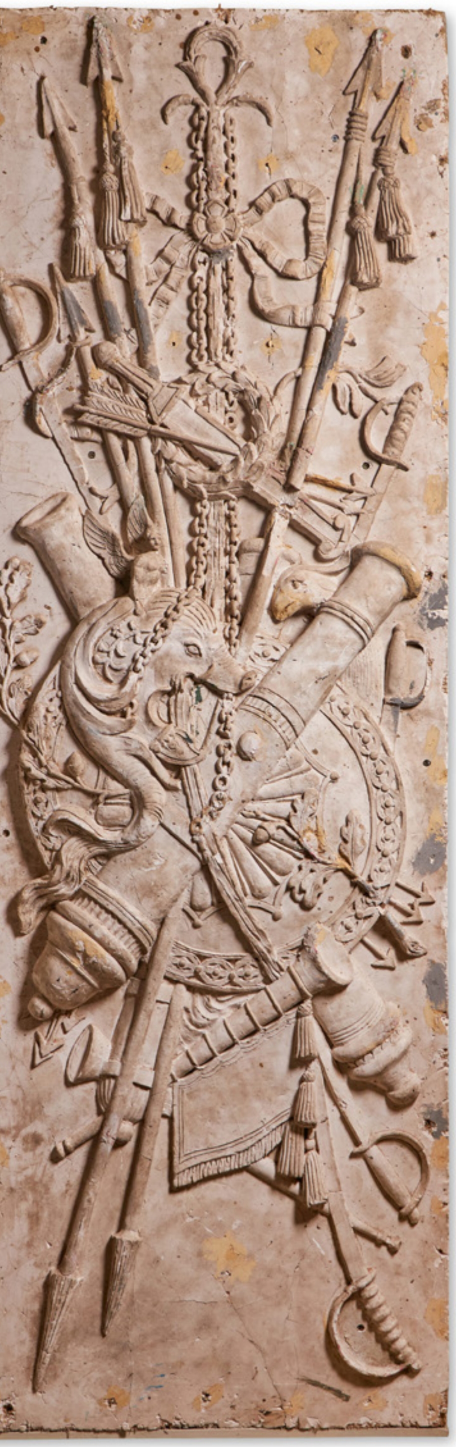
110

A PLASTER PANEL DEPICTING A MILITARY TROPHY

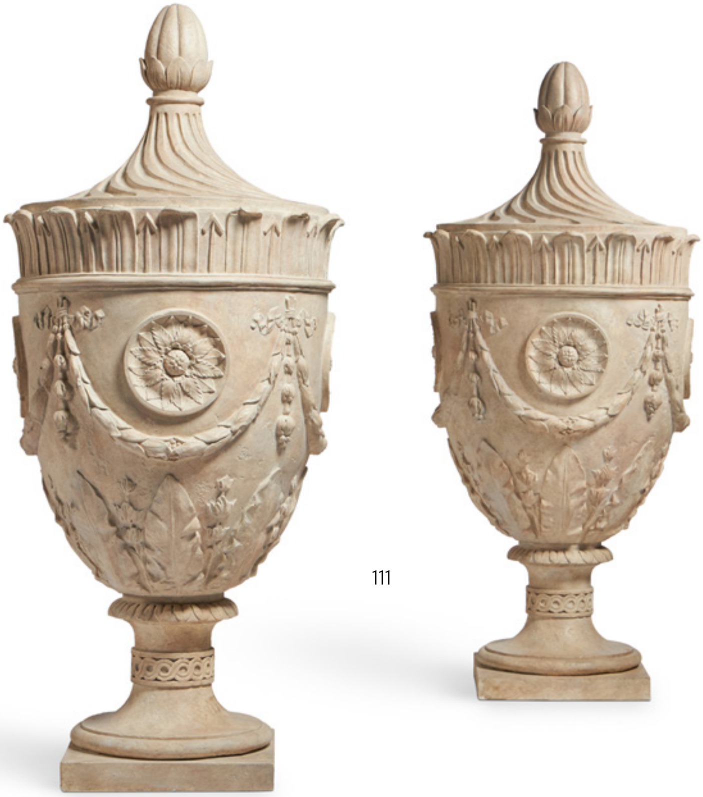
19TH CENTURY

245m high, 82cm wide

£1,000-1,500



110



111

111

A PAIR OF PLASTER 'BELMONT' URNS

MODERN, BY A MODERN GRAND TOUR, AFTER COADE

112cm high, 50cm wide

£3,000-5,000

112

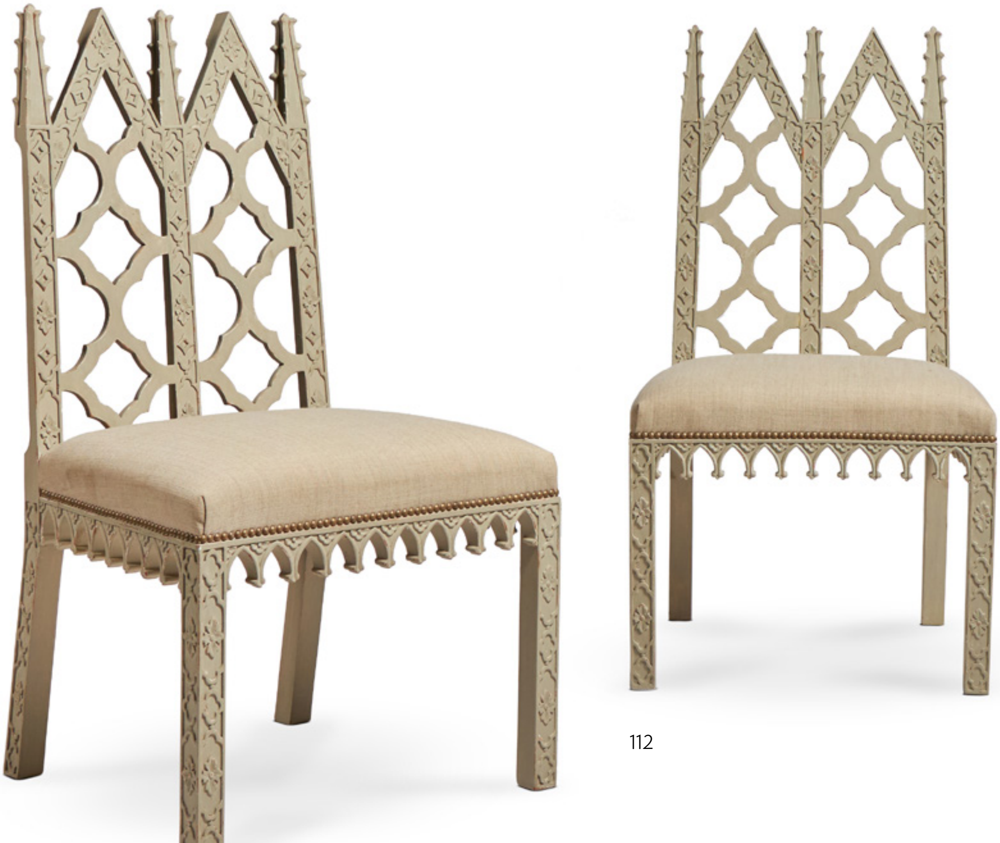
A PAIR OF GREY PAINTED 'STRAWBERRY HILL' DINING CHAIRS

MODERN, BY A MODERN GRAND TOUR

With upholstered seats

117cm high, 57cm wide, 49cm deep

£250-400



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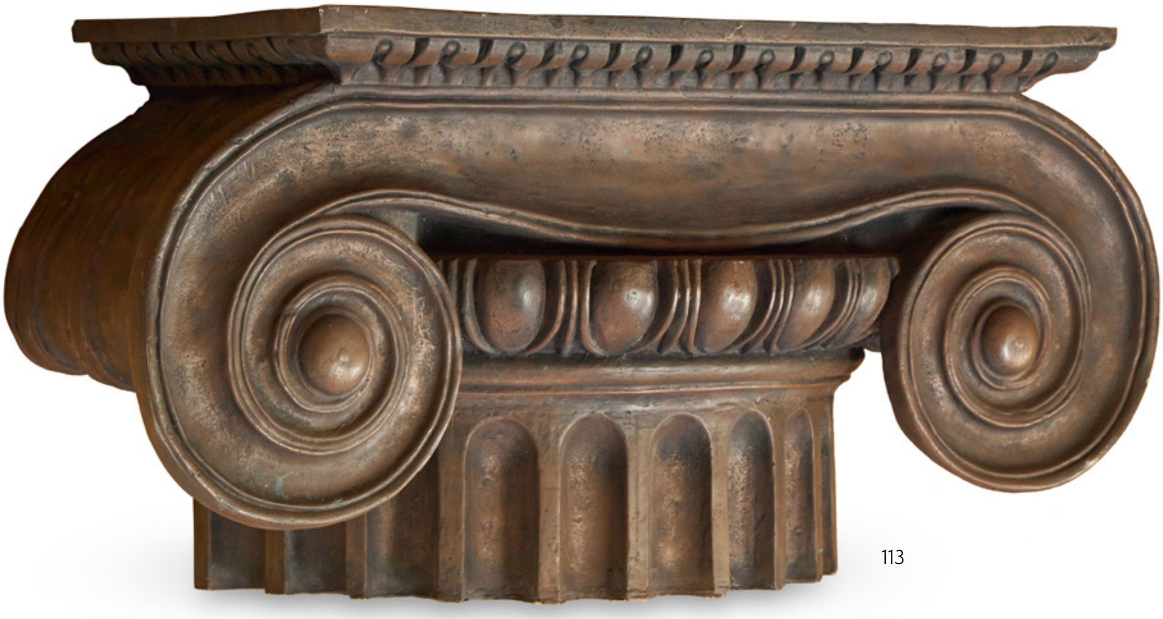


113

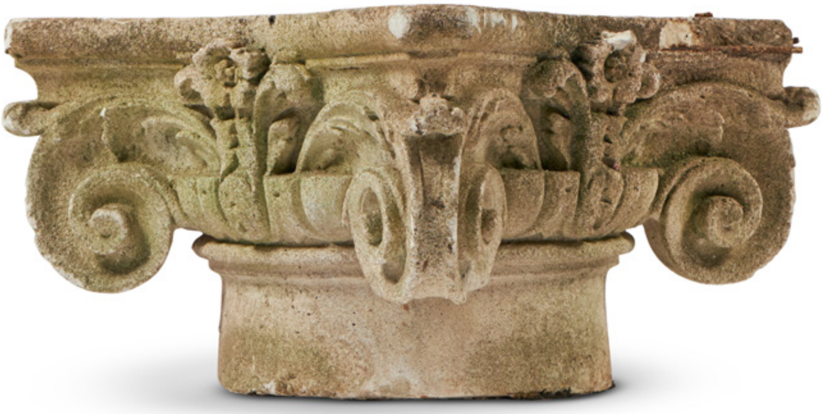
113

A PAINTED 'BRONZED' RESIN IONIC CAPITAL

MODERN

105cm high, 125cm wide approximately

£1,500-2,500



114

114

A STONE IONIC CAPITAL

PROBABLY LATE 19TH/EARLY 20TH CENTURY

32cm high, 50cm square

£400-600

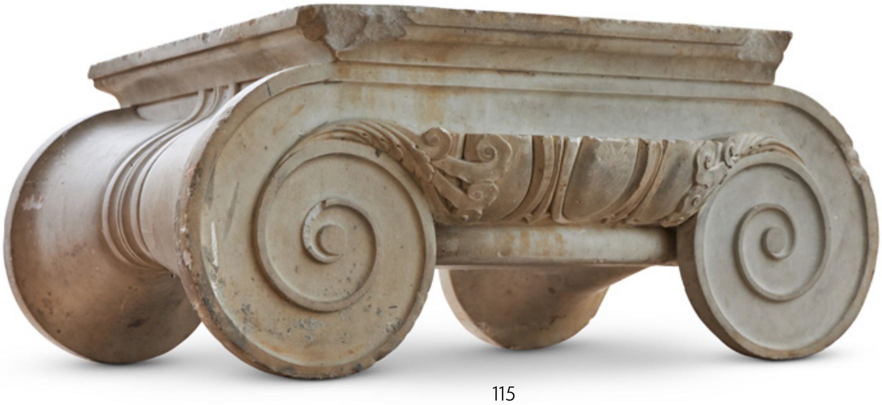
115

A CARVED MARBLE IONIC CAPITAL

19TH/EARLY 20TH CENTURY

32cm high, 75cm wide, 65cm deep

£3,000-5,000



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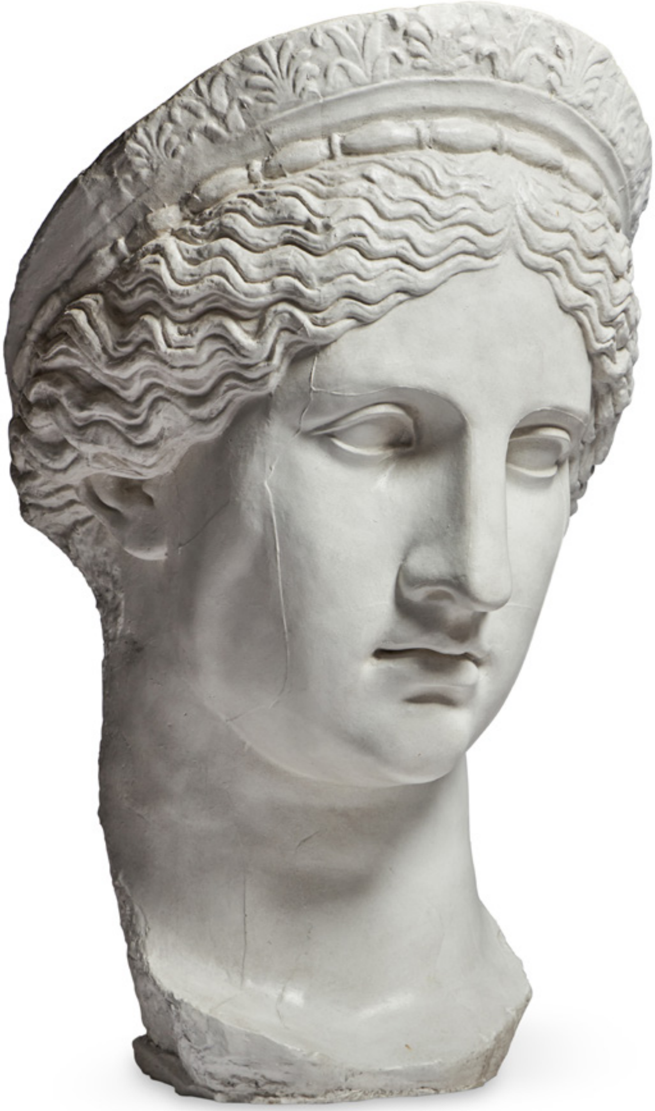


116

116

A PLASTER CAST OF THE MONUMENTAL HEAD OF THE LUDOVISI JUNO

MODERN
112cm high, 69cm wide

Juno was the patron goddess of the Roman empire, and was wife of Jupiter. She was the Roman incarnation of the ancient Greek goddess Hera. The present example is after the 1st century Roman marble in the Collection of the Museo Nazionale Romano, Palazzo Altemps, Rome.

£3,000-5,000

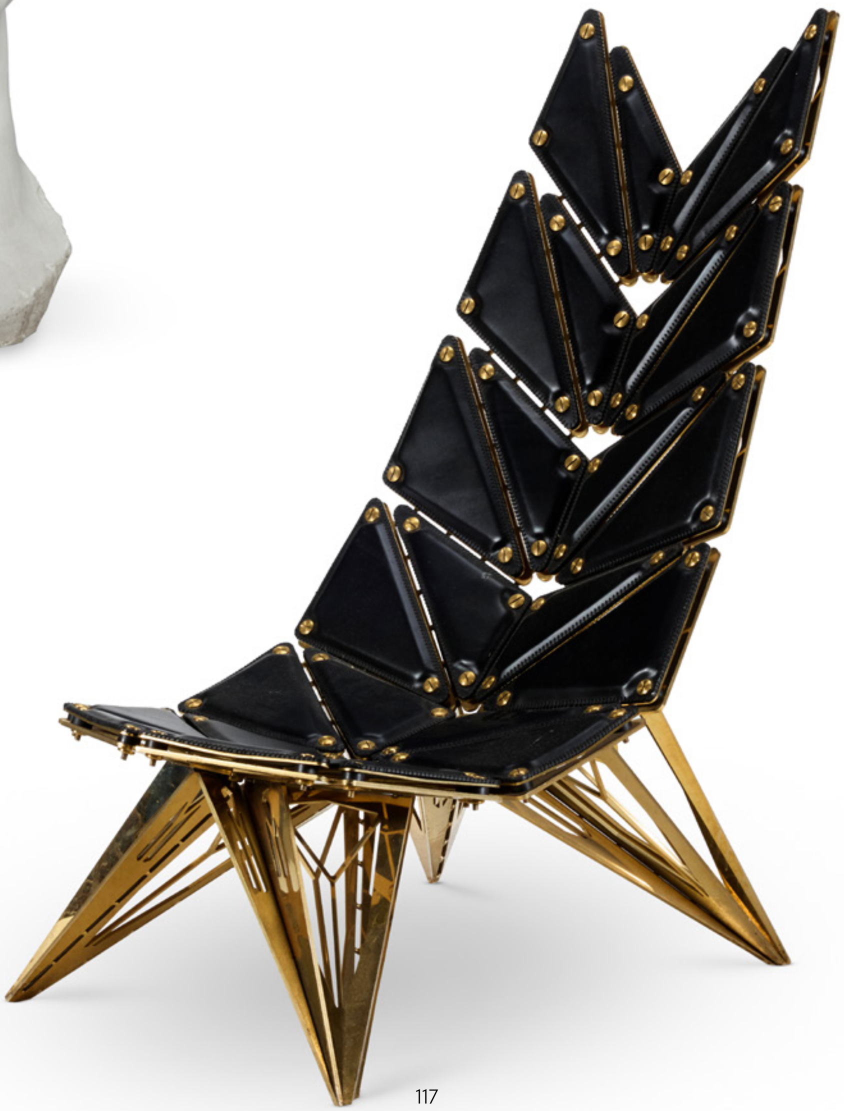
117

IAN DOUGLAS-JONES

A 'CRYSTAL INSPIRED' LOUNGE CHAIR; 2013
Gilded steel, black calf leather, with rubber bungs and brass bolts
114cm high, 59cm wide, 95cm deep

Provenance:
Purchased directly from the designer

£3,000-5,000



117

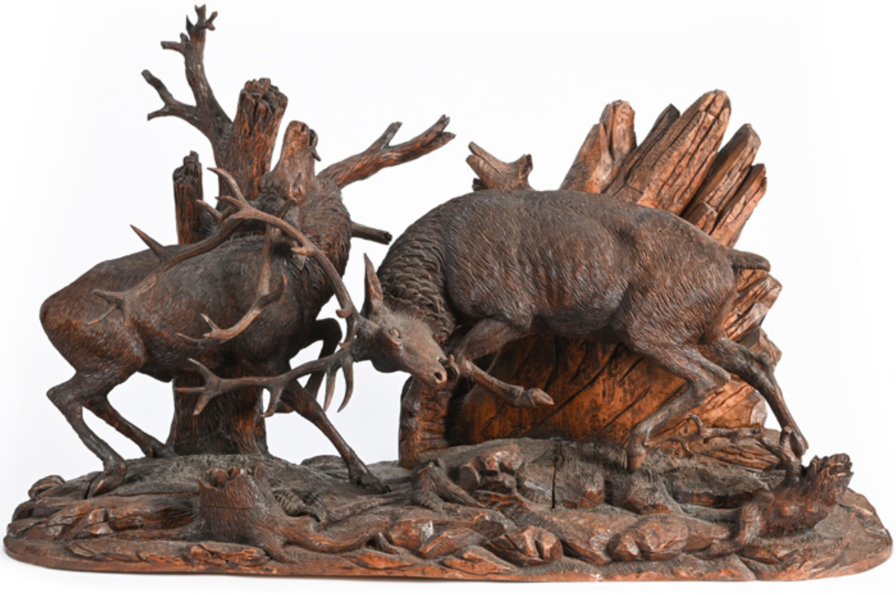
118

ERNST HEISL (1828-1899) A LARGE BLACK FOREST CARVED WOOD GROUP OF FIGHTING STAGS

CIRCA 1900

Carved and stained Linden wood, the rutting stags on naturalistic base, signed to side E Heisl, Ebensee
approximately 66cm high, base 107.5cm wide, 45cm deep

£3,000-5,000



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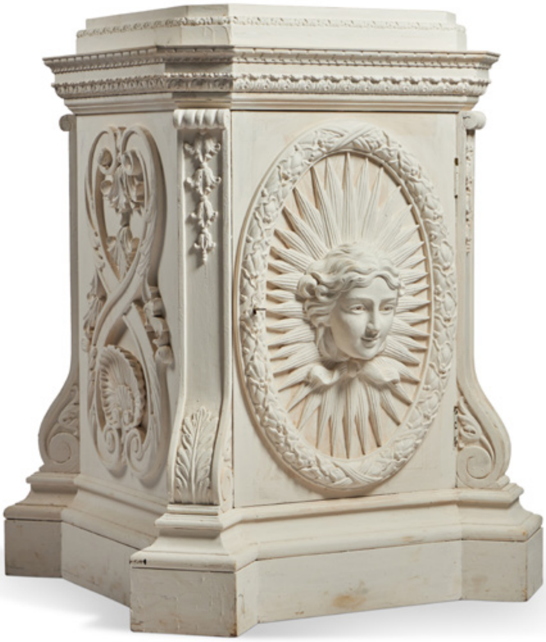


119

119

A WHITE PAINTED CARVED WOOD 'APOLLO' PEDESTAL

MODERN, BY A MODERN GRAND TOUR, AFTER WILLIAM KENT

Fitted with a door
100cm high, 67cm square

£600-1,000

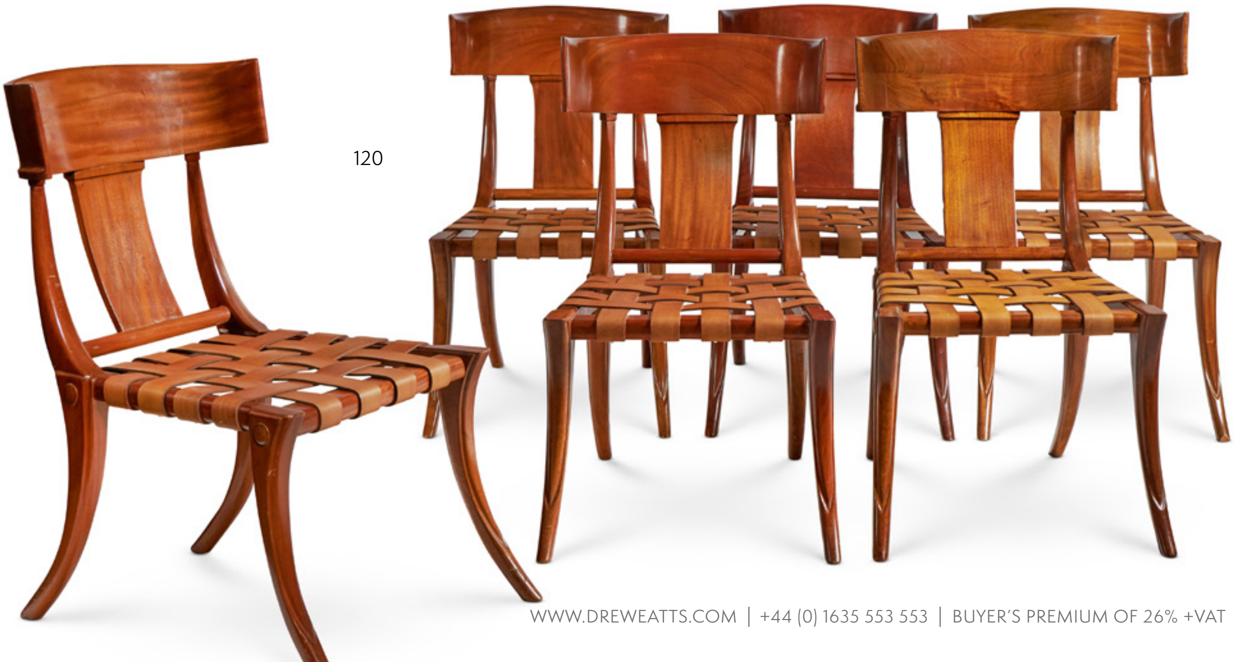
120 Y

A SET OF SIX MAHOGANY 'KLISMOS' CHAIRS

MODERN, BY A MODERN GRAND TOUR
90cm, high, 53cm, wide, 73cm deep

£2,000-4,000

120



121

A PLASTER RELIEF OF NIKE 'SANDALBINDER'

LATE 19TH/EARLY 20TH CENTURY

Set within a wood frame

100cm high, 59cm wide, 20cm deep

The original late 5th century BC marble of Nike, the ancient Greek goddess of Victory, previously adorned the Temple of Athena Nike on the Acropolis of Athens and is now kept in the Acropolis Museum, Athens with inventory number 973.

£800-1,200

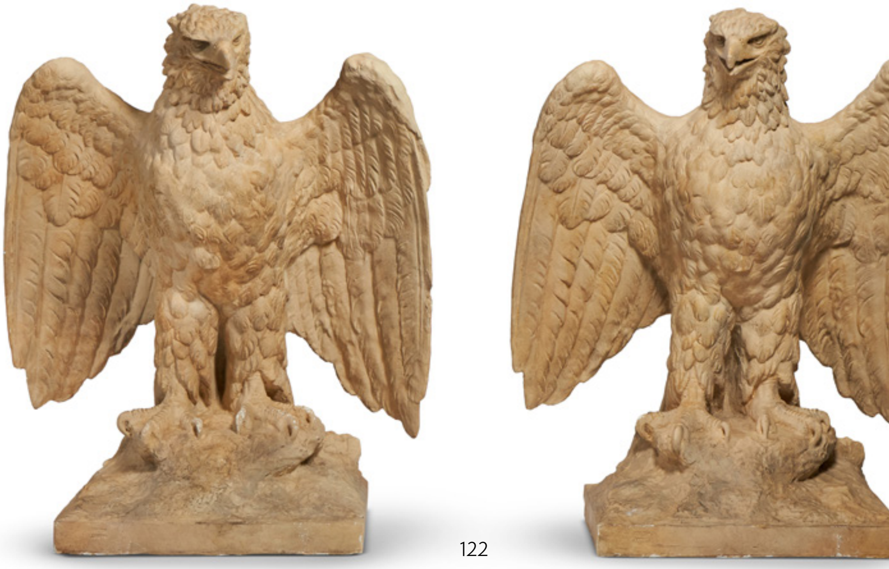
122

A PAIR OF PLASTER EAGLES

MODERN, AFTER THE DOULTON LAMBETH MODELS

95cm high, 75cm wide

£1,500-2,500



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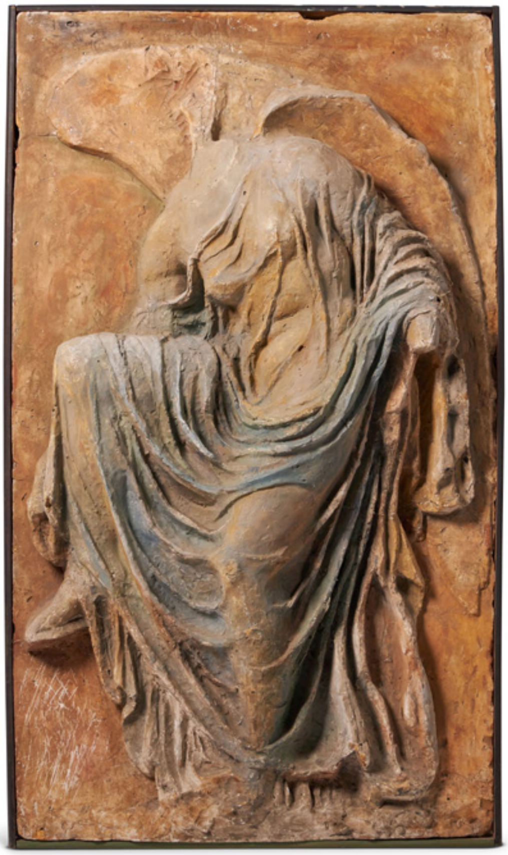


121

123

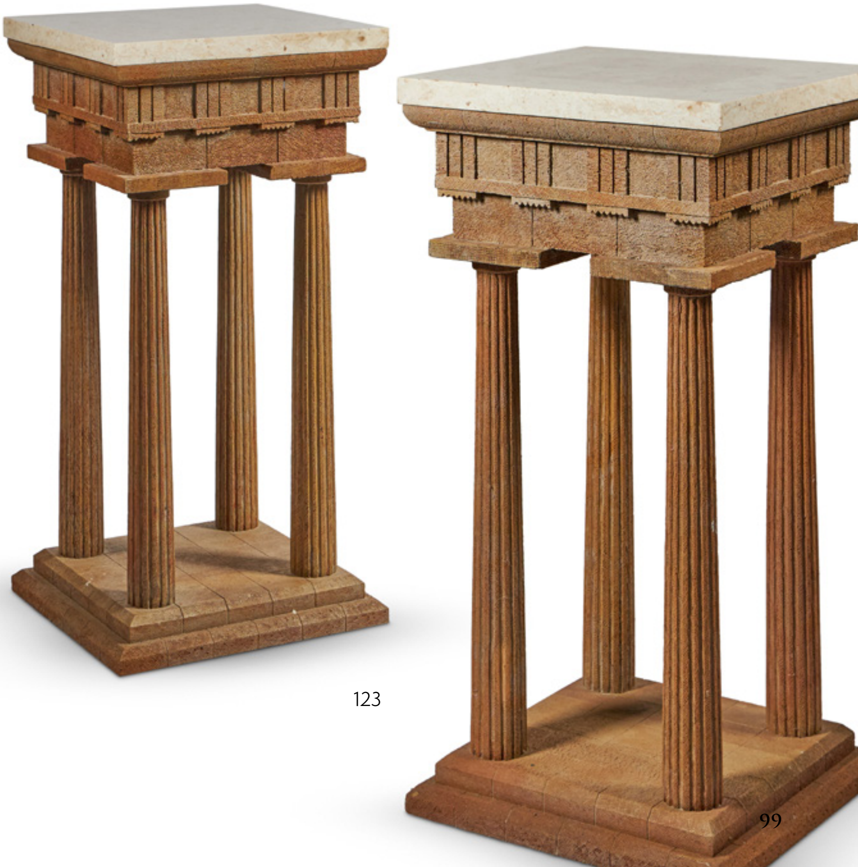
A PAIR OF SIMULATED CORK 'PAESTUM TEMPLE' PEDESTALS

MODERN, BY A MODERN GRAND TOUR

Each with a marble top above carved wood bases

103cm high, 51cm square

£800-1,200



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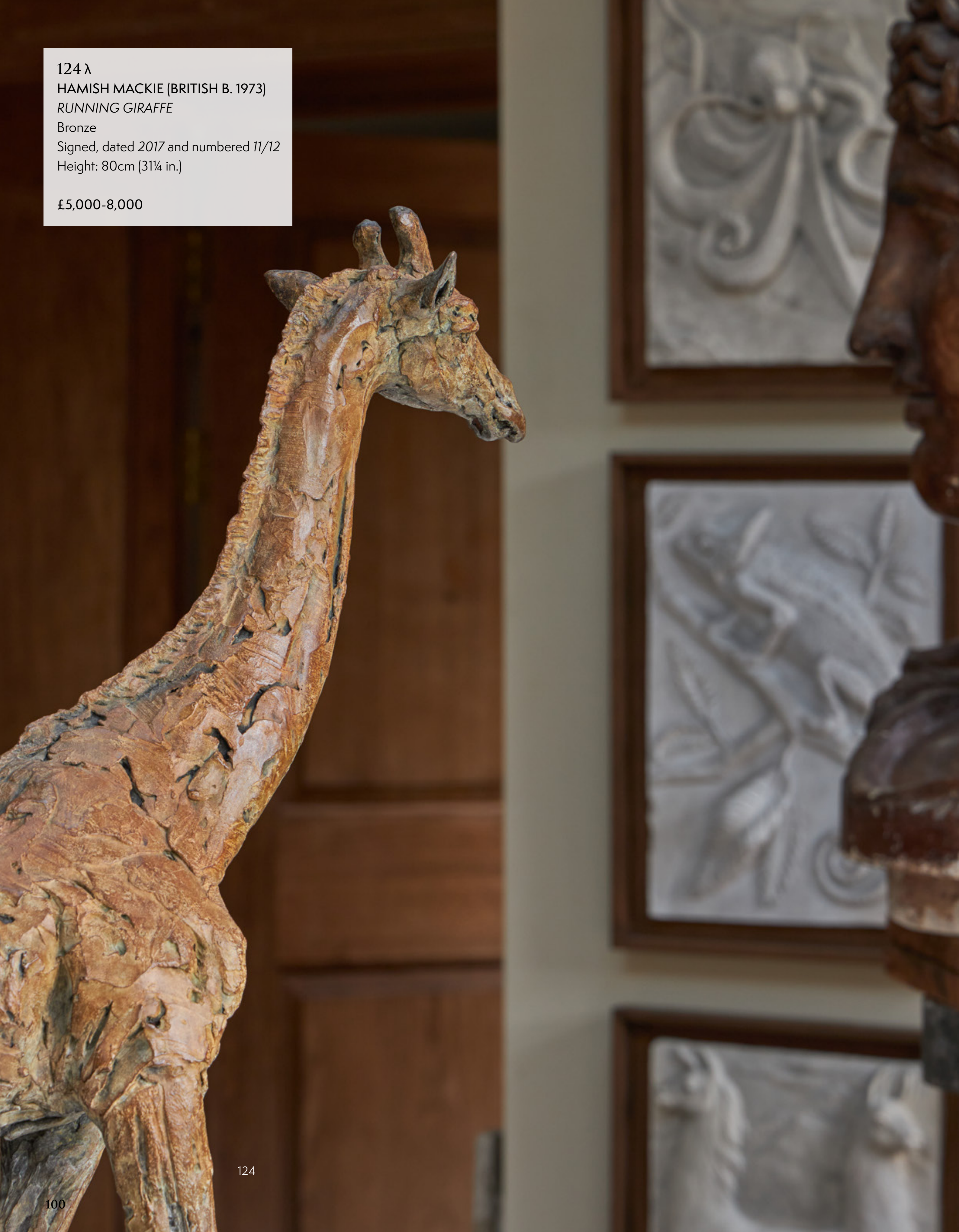


124 λ
HAMISH MACKIE (BRITISH B. 1973)
RUNNING GIRAFFE
Bronze
Signed, dated *2017* and numbered *11/12*
Height: 80cm (31¼ in.)

£5,000-8,000

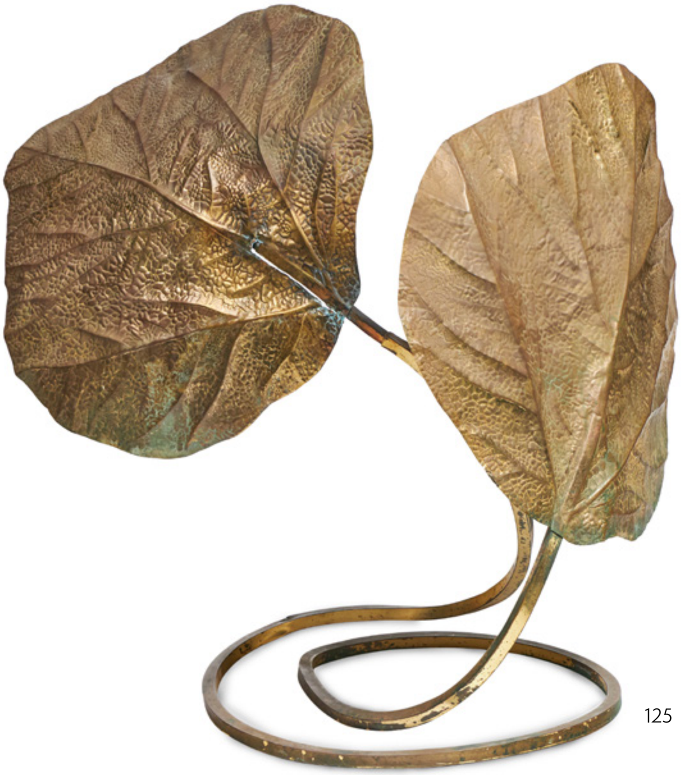
124

125

TOMMASO BARBI (ITALIAN, 1944-2015) ATTRIBUTED

A BRASS LEAF LAMP;
SECOND HALF 20TH CENTURY
75cm high, 78cm wide

£600-800



125

126

A PLASTER FIGURE OF A DOLPHIN

MODERN
128cm high, 62cm wide

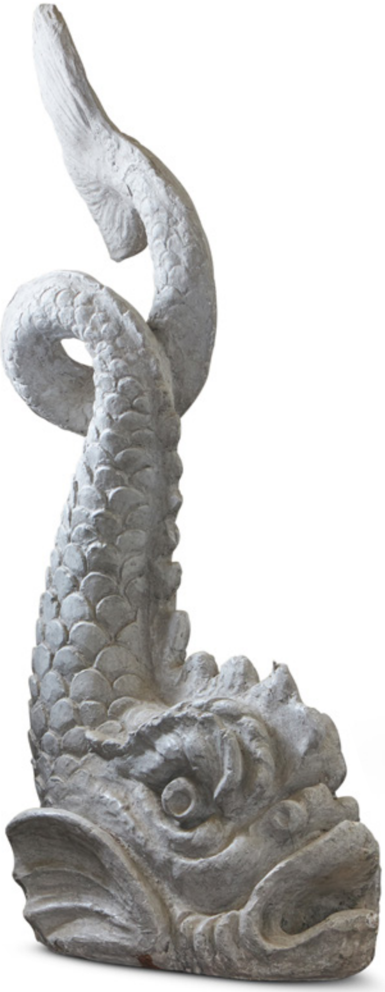
£500-800

127

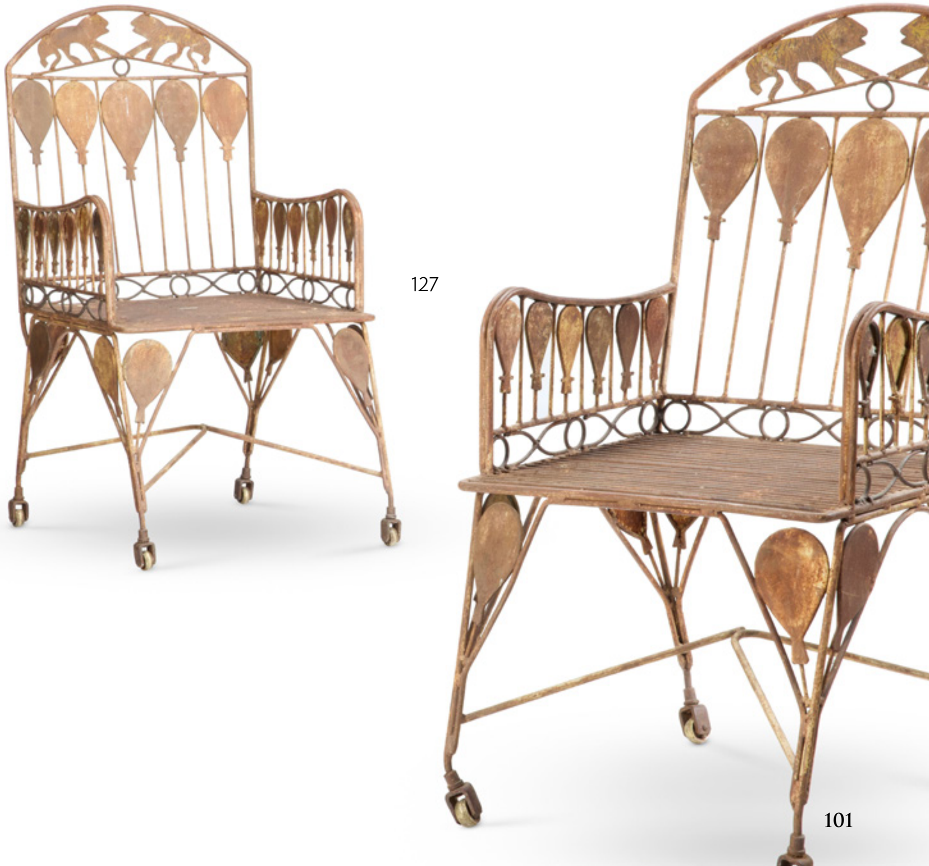
A PAIR OF WROUGHT IRON GARDEN CHAIRS

POSSIBLY INDIAN, SECOND HALF 19TH CENTURY
Each with a top rail modelled with tigers
100cm high, 54cm wide, 58cm deep

£800-1,200



126



127

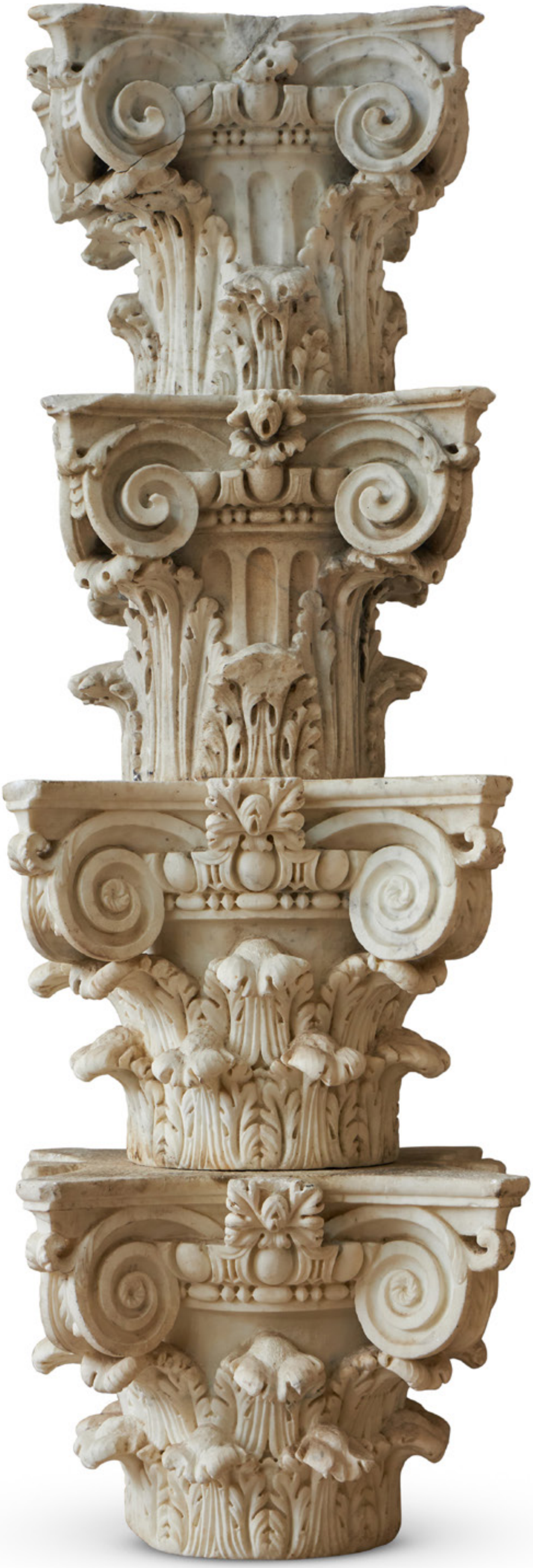
128

TWO PAIRS OF ROMAN CARVED MARBLE CORINTHIAN CAPITALS

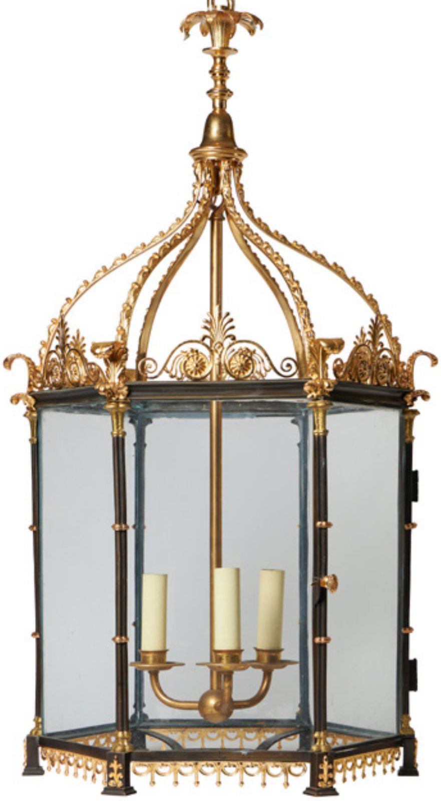
CIRCA 2ND CENTURY A.D.

Displayed stacked on top of one another
each pair 42cm high, 55cm wide and 42cm high, 50cm wide

£8,000-12,000



128



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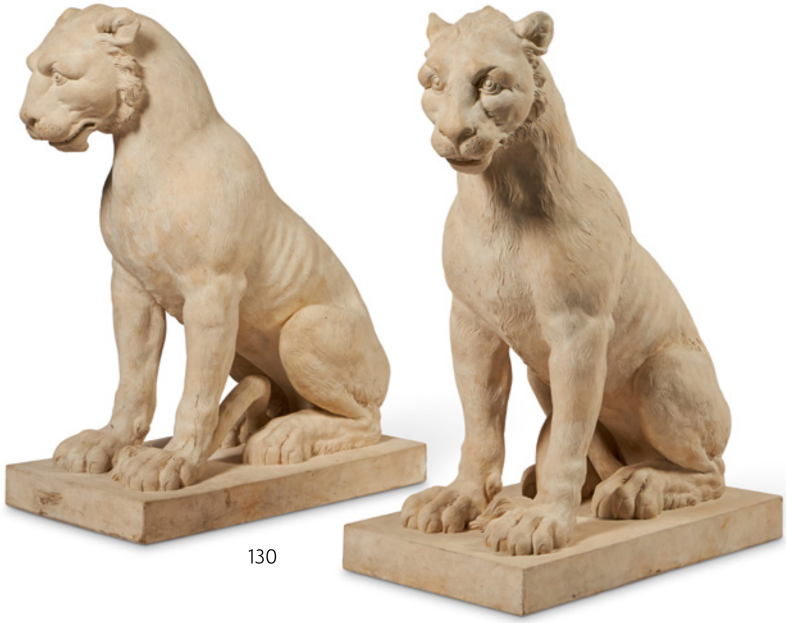


130

129

A BLACK AND GILT BRASS THREE LIGHT HEXAGONAL LANTERN

MODERN

The glazed sides with a door,
fitted for electricity
85cm high, 47cm wide

£500-800

130

A PAIR OF 'ST GILES' COADESTONE (ENGLISH TERRACOTTA) TIGERS

MODERN, AFTER AN ORIGINAL
LATE 18TH CENTURY DESIGN BY COADE
84cm high, 66cm long, 35cm wide

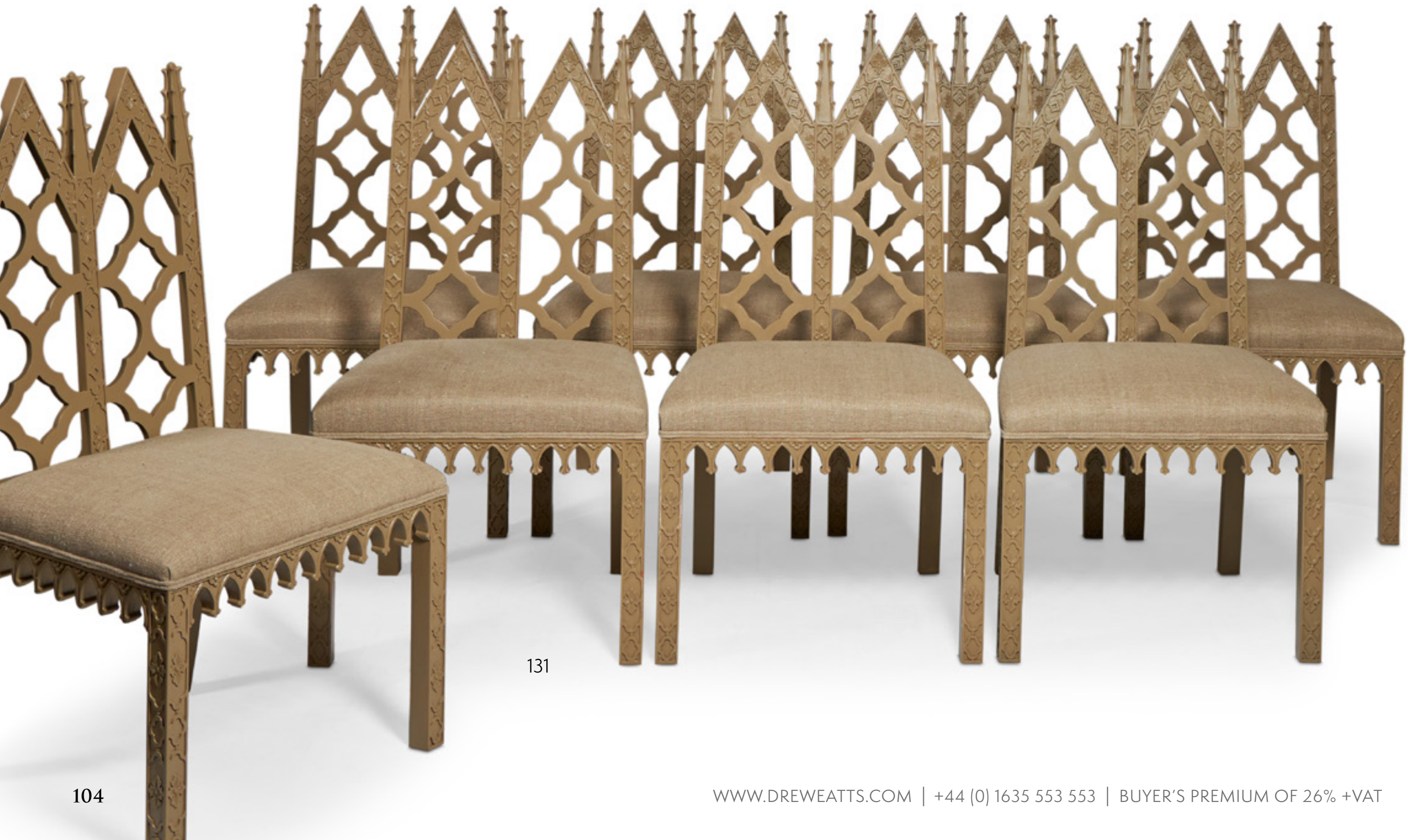
£2,000-4,000

131

A SET OF EIGHT GREY PAINTED 'STRAWBERRY HILL' DINING CHAIRS

MODERN, BY A MODERN GRAND TOUR
Each with a padded upholstered seat
117cm high, 57cm wide, 49cm deep

£2,000-4,000



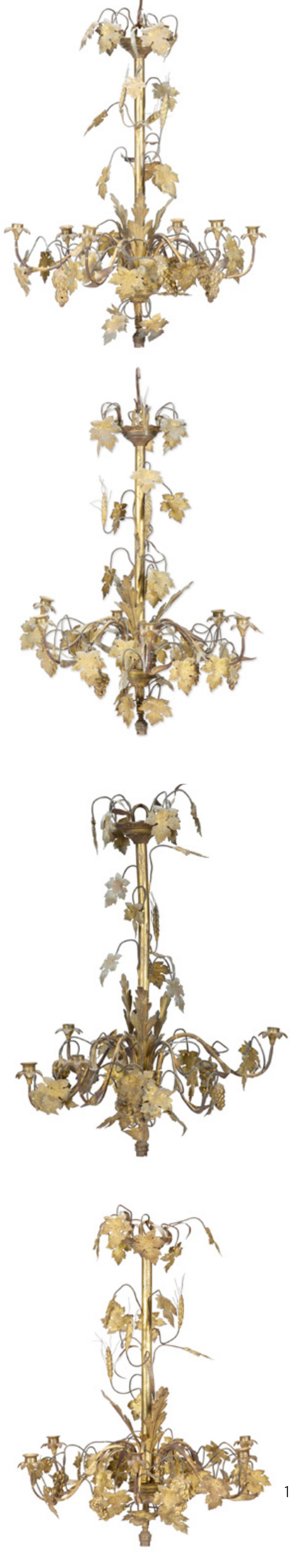
131

132

A SET OF FOUR GILT METAL SIX BRANCH CHANDELIERS

LATE 19TH CENTURY
The fourth example with one arm detached and
one candle nozzle missing
82cm high, 65cm wide

£1,000-1,500



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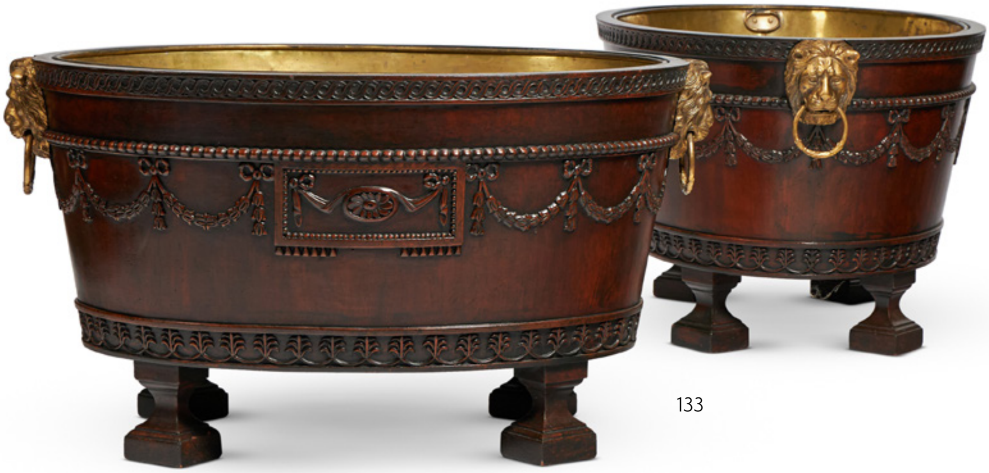


133

133 Y

A PAIR OF MAHOGANY GILT METAL MOUNTED ‘GOLDSBOROUGH HALL’ WINE COOLERS

MODERN, BY A MODERN GRAND TOUR,
AFTER AN ORIGINAL DESIGN BY
ROBERT ADAM
Each with brass lions mask ring handles
and liner
48.5cm high, 89cm wide, 61cm deep

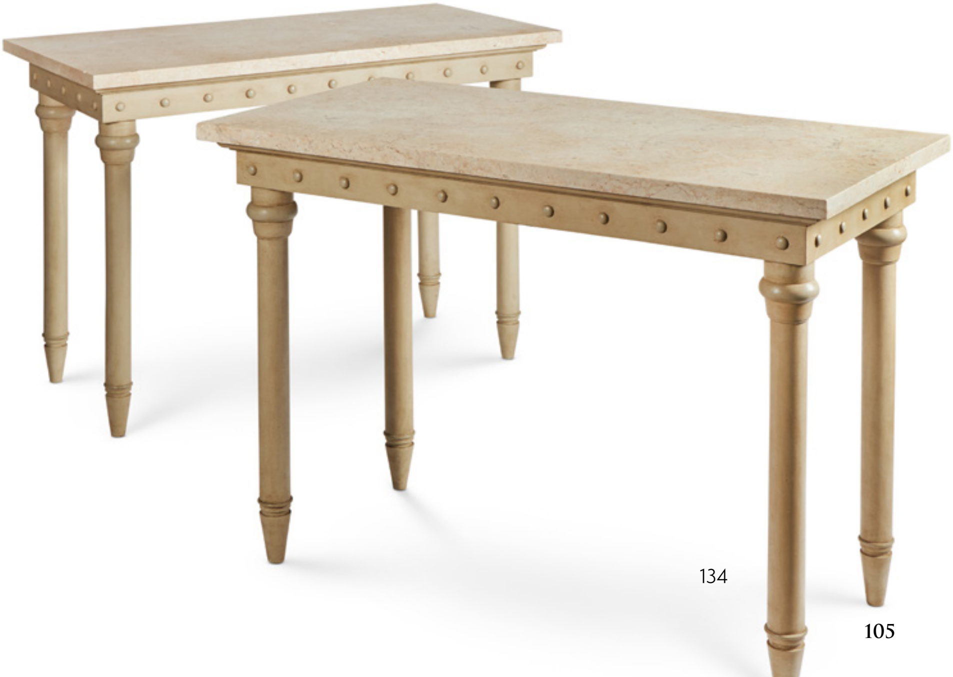
£3,000-5,000

134

A PAIR OF GREY PAINTED ‘DEEPDENE’ SIDE TABLES

MODERN, BY A MODERN GRAND TOUR
Each with a marble top
85cm high, 122cm long, 61cm wide

£800-1,200



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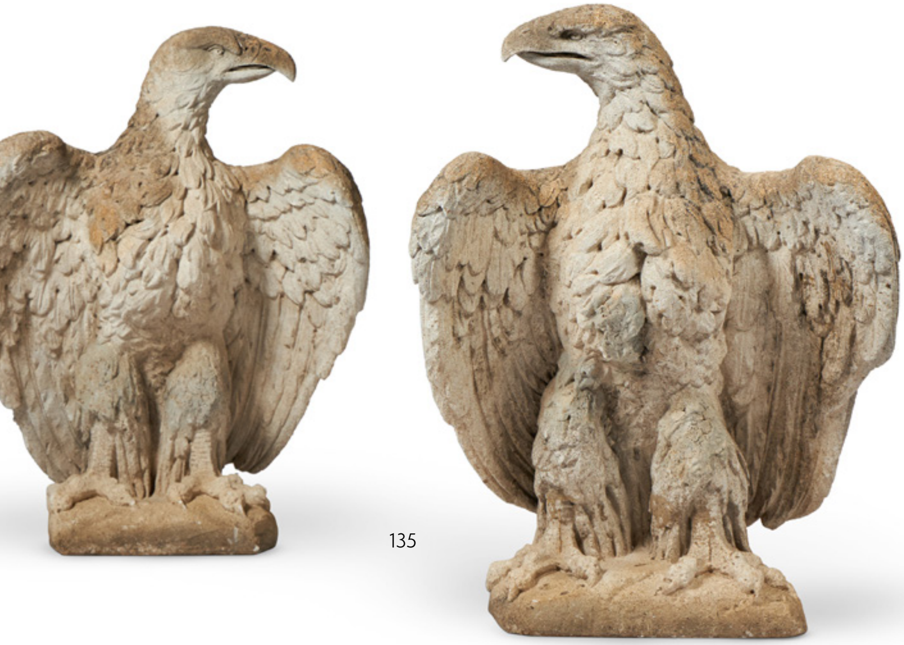


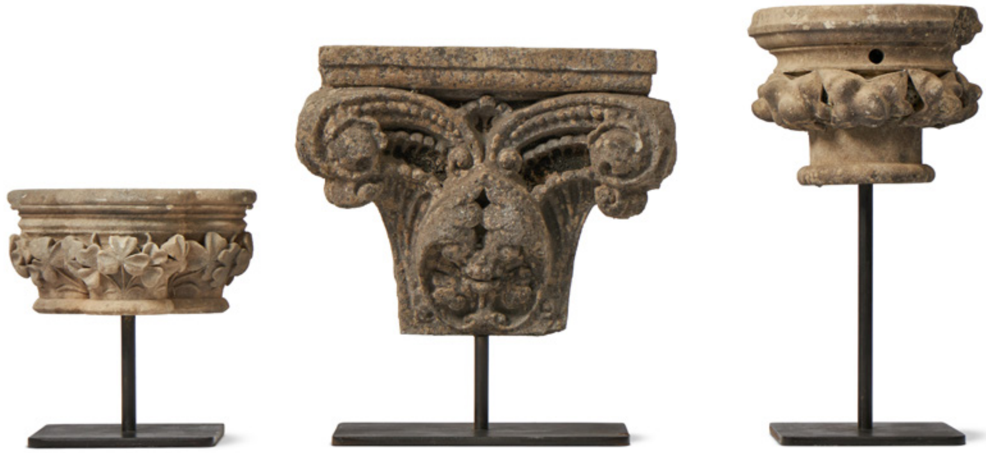
135

136
THREE CARVED STONE ARCHITECTURAL FRAGMENTS
19TH CENTURY AND POSSIBLY EARLIER
Each now displayed on modern metal stands
The tallest 47cm high overall

£600-1,000

135
A PAIR OF STONEWARE EAGLES
19TH CENTURY
83cm high, 65cm wide

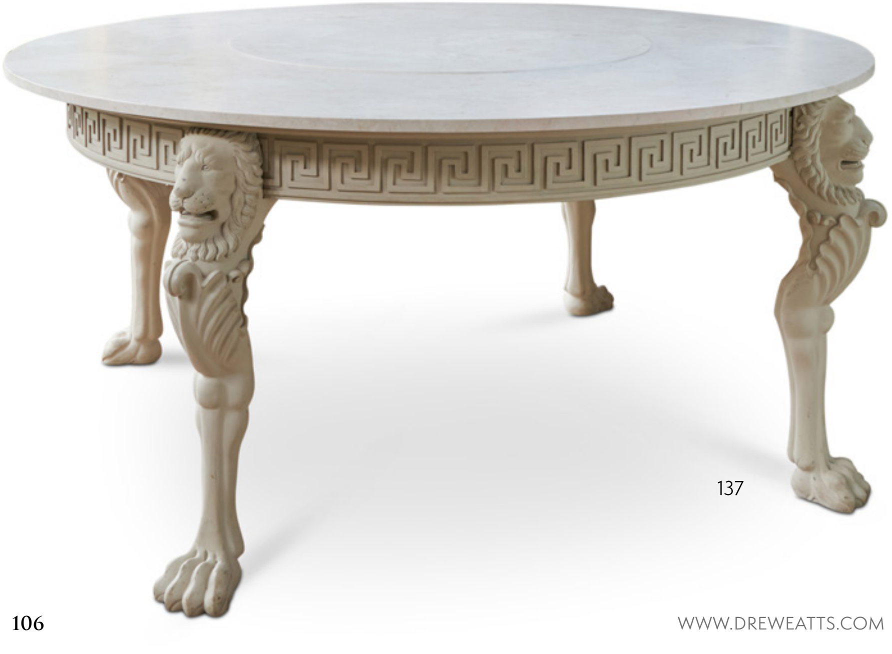
£2,000-4,000



136

137
A GREY-PAINTED CARVED WOOD 'LION MONOPODE' CIRCULAR CENTRE TABLE
MODERN, BY A MODERN GRAND TOUR
The white marble top with a central rotating 'Lazy Susan'
81cm high, 179cm diameter

£3,000-5,000



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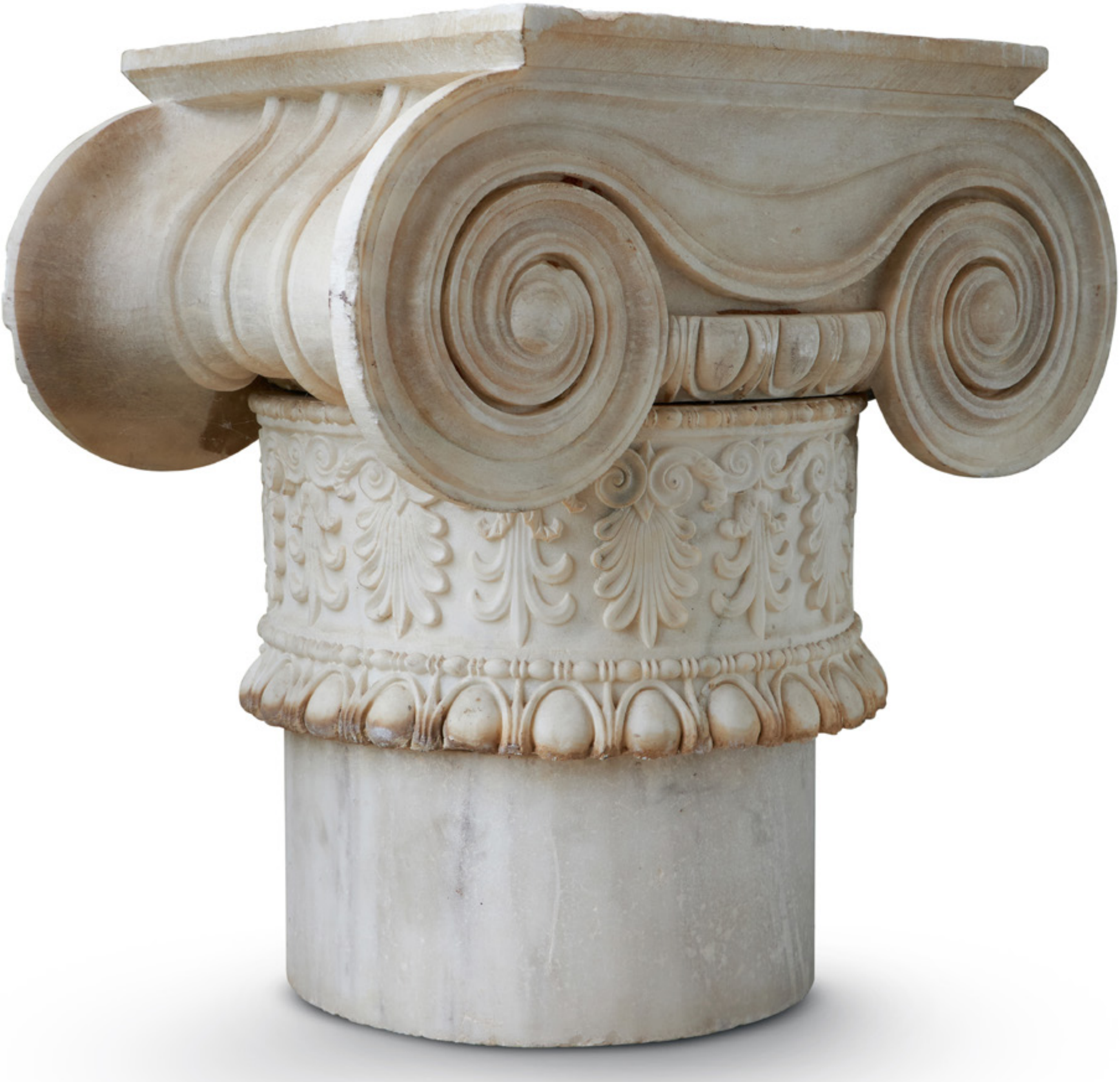


138

138

A CARVED MARBLE IONIC CAPITAL
20TH CENTURY
With an egg and dart and acanthus carved socle
47.5cm high, 68.5cm wide, 48.5cm deep

£8,000-12,000

JAMES PERKINS: THE MAN WHO WALKS WITH DINOSAURS

BY WOLFGANG GRULKE

Throughout the many diverse careers I've pursued - ranging from cartoonist and DJ to working in high-tech businesses, palaeontology, and authoring books on these subjects - there has been one constant thread running through all of them: my deep and unshakable passion for collecting. Whether it's art, fossils, or innovative technology, I have always been drawn to objects and ideas that spark my curiosity, and I've never been able to focus on just one area of interest. This constant need to explore and gather knowledge has been a defining feature of my life. When James Perkins and I met, we quickly realized that we were kindred spirits, bound together by this shared passion for discovery and collecting.

James' collection at Parnham Park, exemplifies an insatiably unique style that lies at the intersection of the classical and the bizarre, blending the natural world with humanity's finest creations. From the fractal patterns found in nature to the intricate designs crafted by the hands of humans, these collections embody the very best of both realms. It's a fascinating juxtaposition, one that spans unimaginably vast periods of time - from today's most exquisite and cutting-edge crafts to artistic milestones from centuries past, and even natural objects from pre-history that date back hundreds of millions of years. This fusion of old and new, of natural and man-made, brings forward a level of creativity and inspiration that is truly rare and compelling.

It is in these unexpected intersections of time, design, and nature that the most groundbreaking insights emerge - insights that challenge our thinking and inspire new evolutionary design concepts. The transformation of Parnham Park into what it is today is nothing short of mind-blowing, as it becomes a place where the past and the present come together in ways that ignite the imagination.

Given its rich historical context, it's only fitting that this collection is based right here, adjacent to Dorset's Jurassic Coast World Heritage site, an area that holds a deep connection to the history of life on Earth. Over 200 years ago, a young girl named Mary Anning, armed with little more than curiosity and determination, began uncovering ammonites and the skeletons of ancient sea creatures (often referred to as 'sea dragons'). These extraordinary discoveries - somewhat akin to the ammonites, nautiluses, and ichthyosaurs found in this auction - would go on to prove that life on Earth wasn't confined to just 6000 years, but instead stretched back over hundreds of millions of years. Mary Anning's contributions to palaeontology have now been rightfully acknowledged by the Royal Society, which recognized her as one of the ten British women who most profoundly influenced the course of scientific history.

In the future, Parnham Park could very well be seen as a jewel in the already rich tapestry of Dorset's historical and prehistorical heritage. As it grows and evolves, it has the potential to become a focal point for new generations of collectors, scholars, and enthusiasts, adding yet another layer to the region's storied past.

This catalogue brings to the forefront a selection of truly remarkable pieces, each one representing a unique chapter in the history of life on Earth. Among the highlights, is a *Xiphactinus Audax,* a breathtaking example of a prehistoric fish that swam in the Cretaceous seas over 90 million years ago. This spectacular specimen, with its sharp teeth and powerful body, is a true testament to the apex predators of its time and offers an incredible glimpse into the world of ancient marine life.

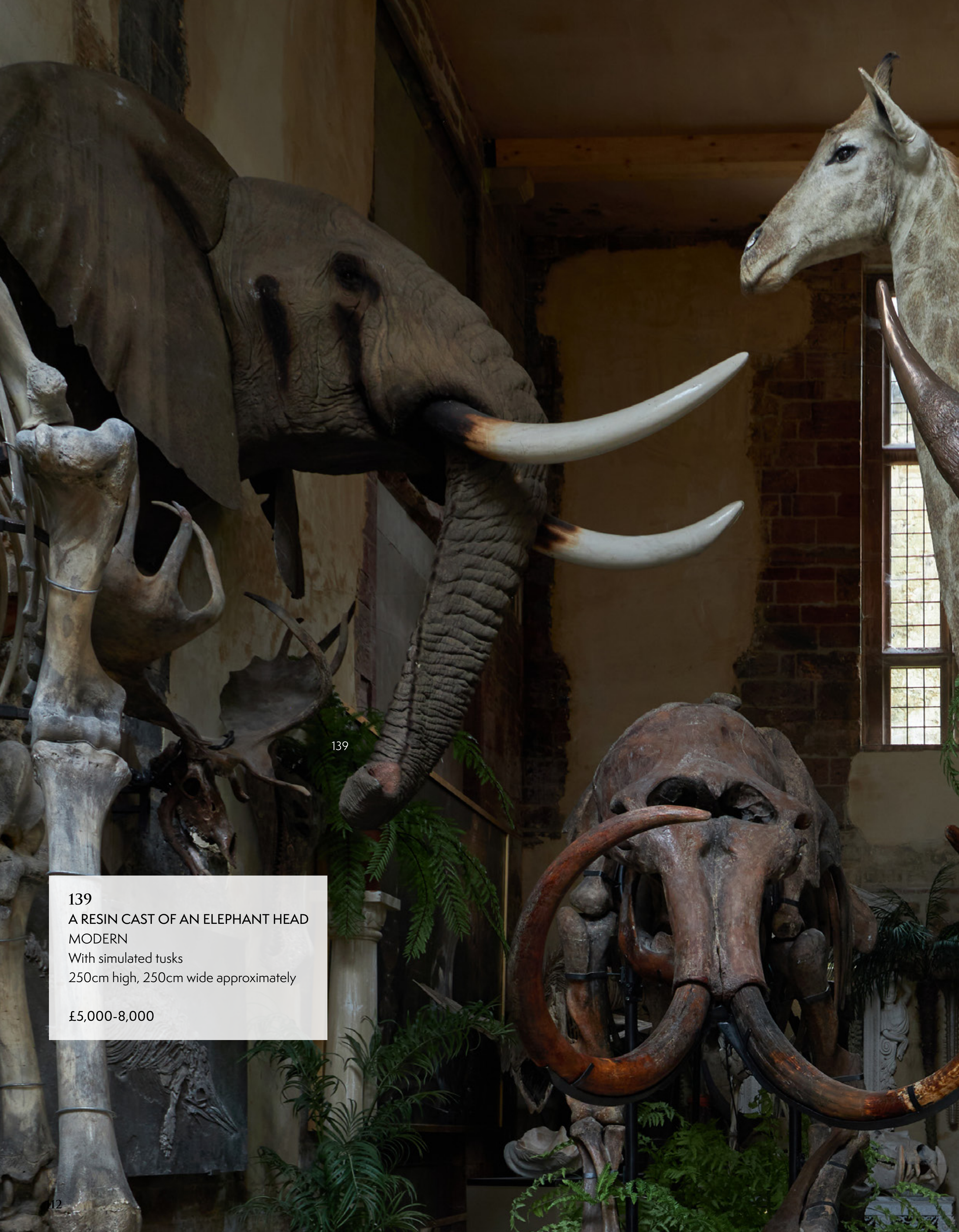
Equally awe-inspiring is the inclusion of the *Megaloceros Giganteus,* also known as the giant Irish elk, one of the largest species of deer to ever roam the Earth. With antlers that could span up to 12 feet, this iconic species provides a striking example of evolutionary grandeur and the vast scale of prehistoric megafauna. To behold such a specimen is to step back in time to an age when giant creatures dominated the landscape.

Additionally, the auction features an exceptionally rare Ichthyosaur skeleton in a 3D format, a marine reptile that ruled the oceans during the Mesozoic era. Often compared to modern-day dolphins in their streamlined form, Ichthyosaurs were sophisticated and highly evolved creatures, perfectly

adapted to life in the water. The fossilized remains of these creatures evoke both awe and wonder, offering a profound connection to the deep, ancient past and the complex evolutionary processes that shaped life as we know it.

Each of these extraordinary items reflects the profound, timeless nature of the world's most significant fossils and the endless fascination they continue to spark. The presence of such iconic specimens in this auction underscores the powerful link between the past, present, and James' vision which will invite collectors and enthusiasts alike to embrace the mysteries of deep time.

In the meantime, this auction offers a selection of truly important and fascinating objects, each one carrying a rich history and the promise of a future filled with new discoveries. As these pieces find their way into proud collections and homes around the world, they will continue the legacy of passionate collecting, spreading it to new generations and inspire others to embark on their own journeys of discovery, just as we have done throughout our lives.



139

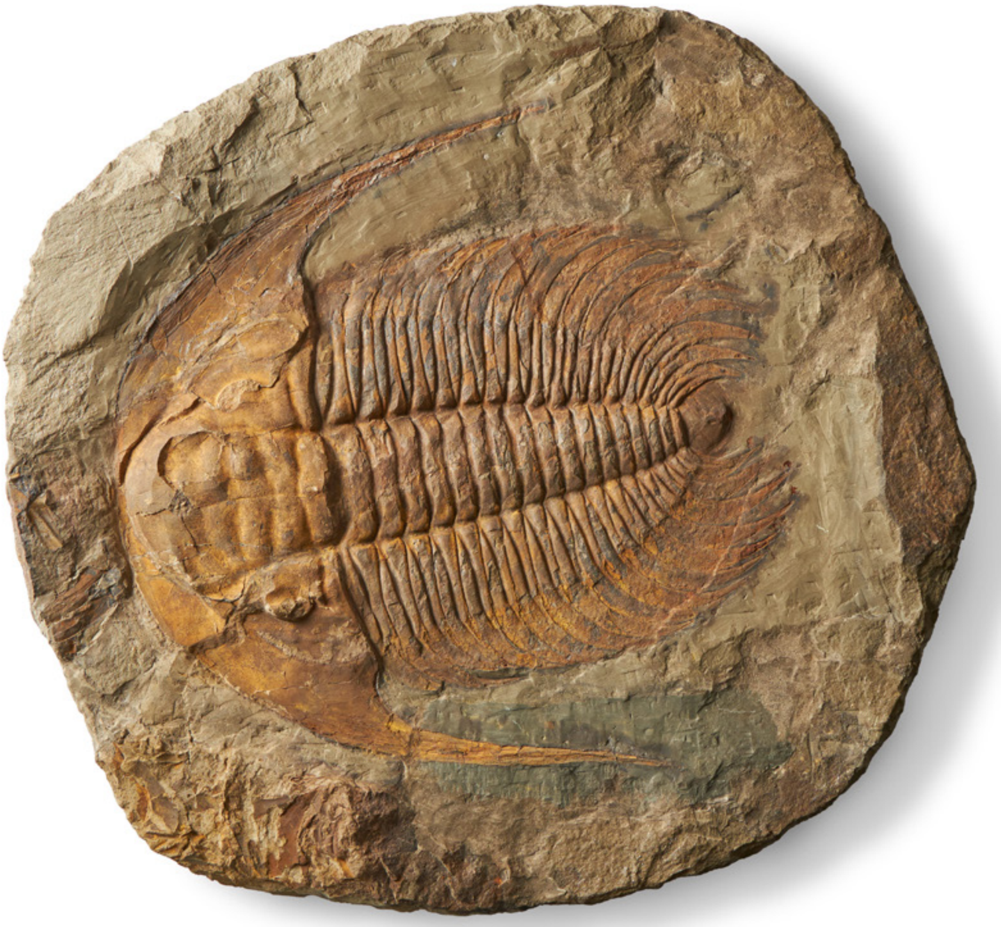
A RESIN CAST OF AN ELEPHANT HEAD

MODERN

With simulated tusks

250cm high, 250cm wide approximately

£5,000-8,000



140

140

A FOSSILISED TRILOBITE

45cm high, 43cm wide

£300-500

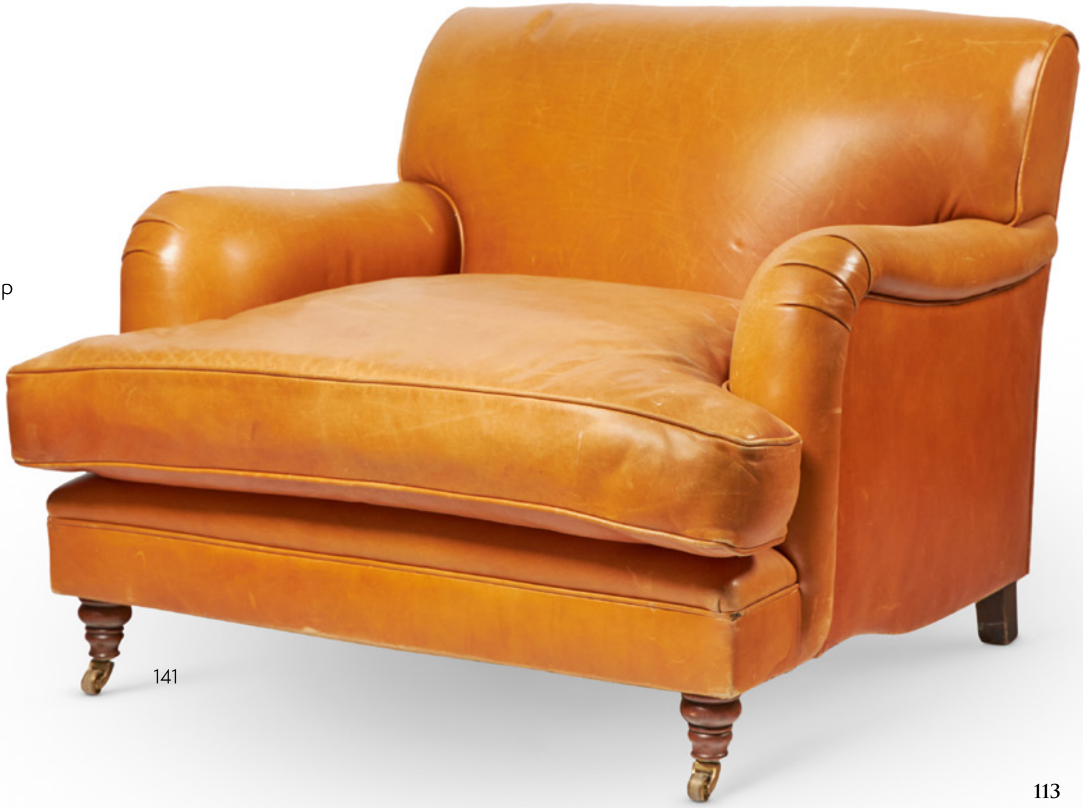
141

A LEATHER UPHOLSTERED EASY ARMCHAIR

MODERN, IN THE STYLE OF HOWARD & SONS

87cm high, 105cm wide and deep

£600-1,000



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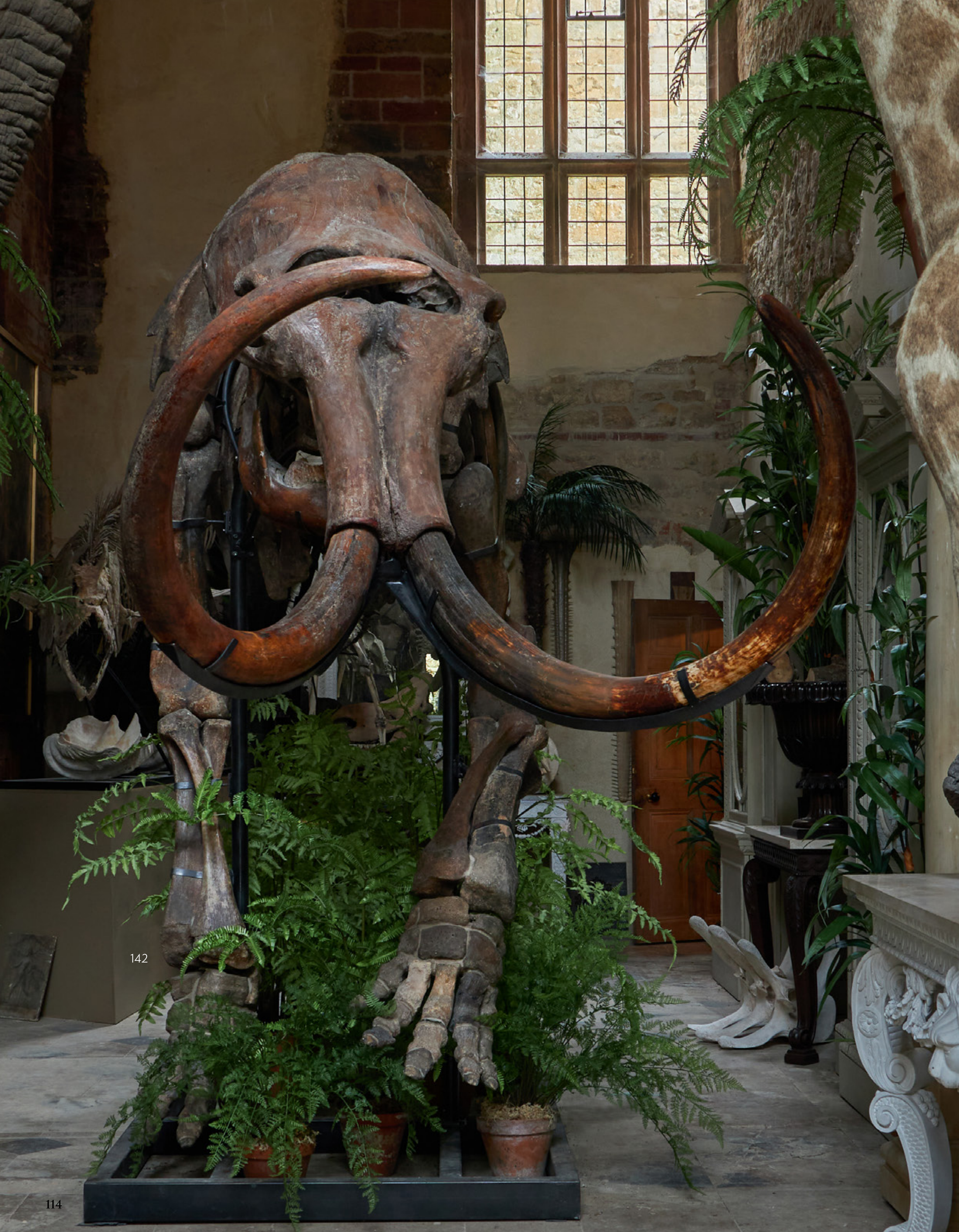

142

MAMMUTH PRIMIGENIUS

> Historical and cultural significance, combined with outstanding preservation.

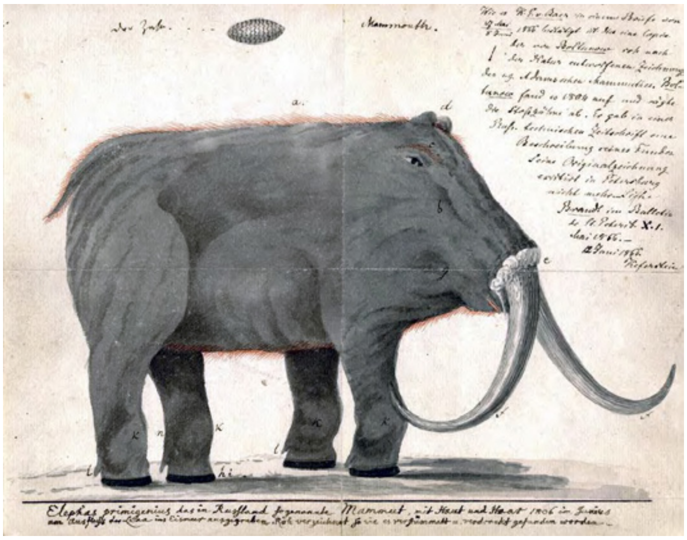
142 ■ ‡
WOOLLY MAMMOTH (MAMMUTH PRIMIGENIUS)
UPPER PLEISTOCENE
POLAND
approx 300cm high, 500cm long, 185cm deep

£200,000-300,000

This outstanding specimen of Mammuthus primigenius, the iconic woolly mammoth, offers a rare and extraordinary glimpse into the prehistoric world of the Pleistocene epoch. Once abundant across the vast, cold landscapes of the Northern Hemisphere, woolly mammoths were a defining species of their time. Known for their remarkable size, thick fur, and long, curved tusks, these majestic creatures were adapted to survive in the harsh, ice age environment. Fossils of this species are highly prized by collectors and researchers due to their incredible historical and scientific value.

This particular fossil is in exceptional condition, showcasing well-preserved features that offer a wealth of insight into the life and morphology of this magnificent creature. The preserved elements of the specimen—whether bones, tusks, or teeth—serve as invaluable records of the mammoth's physiology and its role in the ecosystems of the time. The remarkable preservation is a testament to the conditions that allowed such fossils to survive for thousands of years, despite the passage of time and the changing climate.

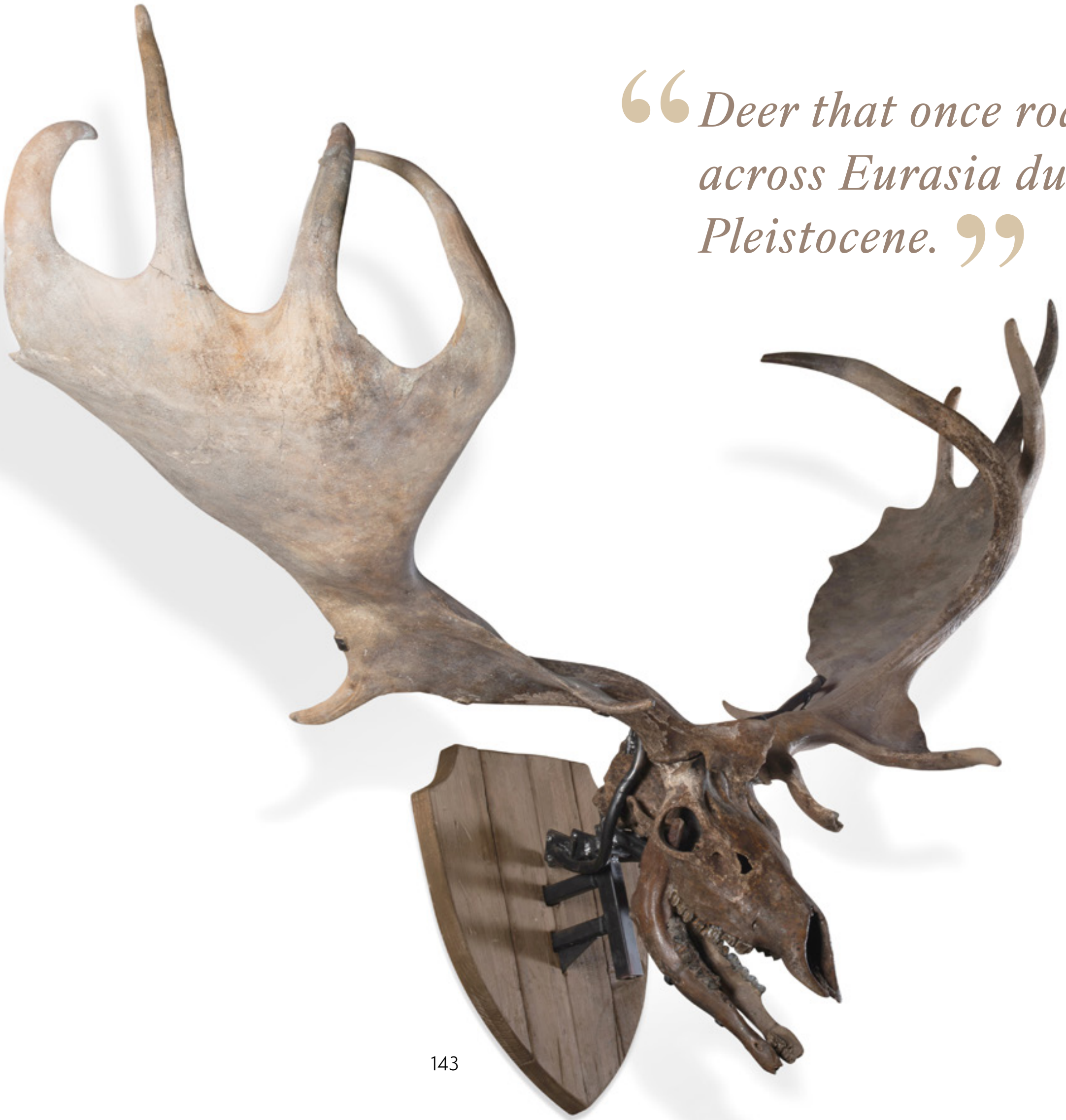
Mammuthus primigenius played a significant role in shaping the environments of the Pleistocene, from their grazing habits that impacted the vegetation to their interactions with other species, including early humans. Their eventual extinction, likely due to a combination of climate change and hunting pressure, marks the end of a significant chapter in Earth's natural history. Specimens such as this one are increasingly rare, making them not only a highly coveted addition to any collection but also a critical asset for scientific study.



Copy of an interpretation of the "Adams mammoth" carcass from around 1800

This fossil is a unique opportunity for collectors, museums, and natural history enthusiasts to acquire a tangible piece of the past. Its historical and cultural significance, combined with its outstanding preservation, ensures that it is a highly desirable and important item in the world of palaeontology and natural history. Whether for display or further research, this lot represents a once-in-a-lifetime chance to own a piece of the ancient world.

MEGALOCEROS GIGANTEUS



143

> *“Deer that once roamed across Eurasia during the Pleistocene.”*

143 ■ ‡

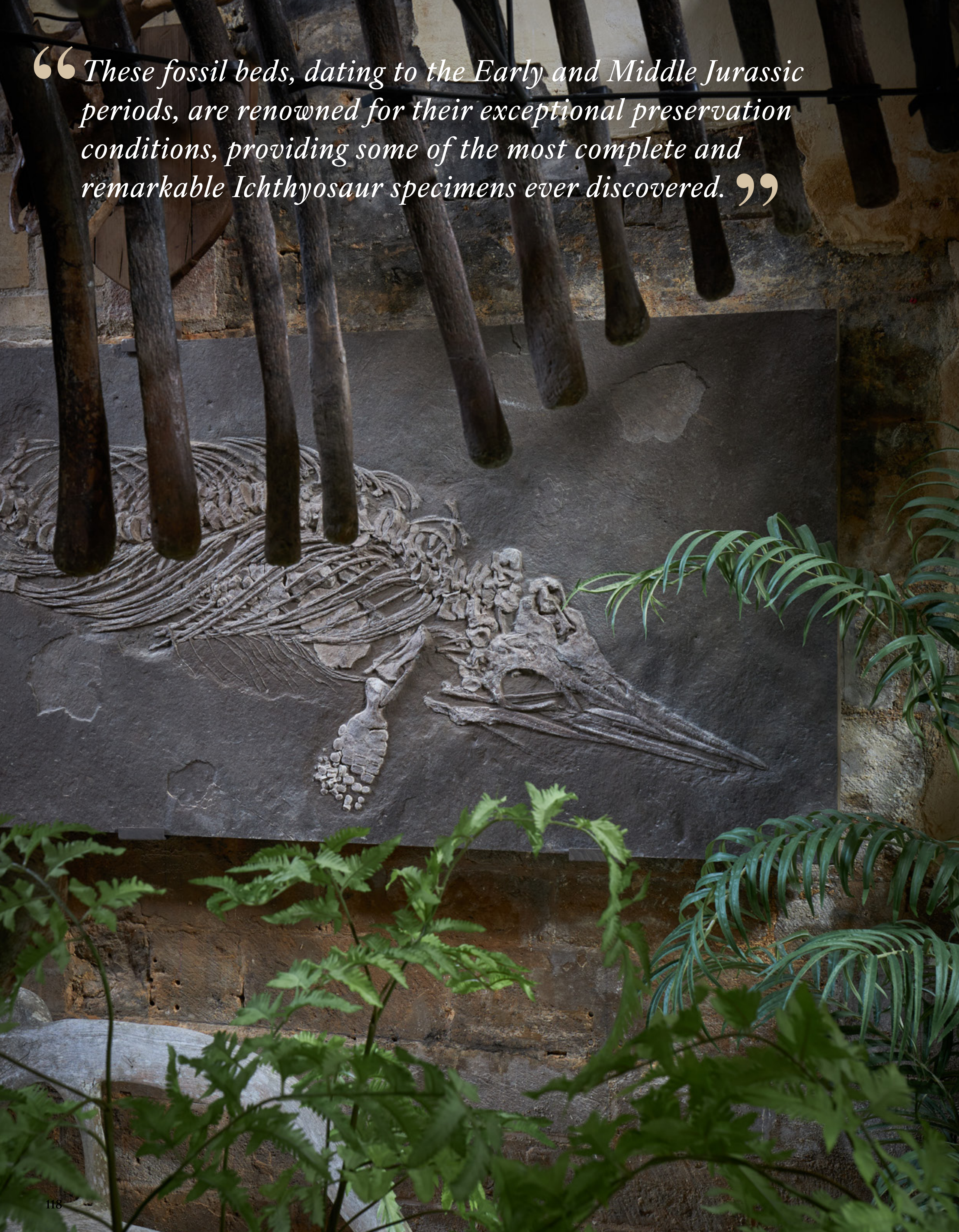
GIANT DEER SKULL (MEGALOCEROS GIGANTEUS)
MIDDLE PLEISTOCENE
DNIEPER RIVER, KAMIANSKE
UKRAINE
130cm high, 240cm wide, 60cm deep

£15,000-25,000

The Irish elk *(Megaloceros Giganteus)*, also known as the ‘Giant Deer’ or ‘Irish Deer’, is an extinct species of deer that once roamed across Eurasia during the Pleistocene. This magnificent creature is among the largest deer to have ever lived, with antlers that could span up to 3.5 meters (11 feet) across, the largest known of any deer species. The range of the Irish elk extended from Ireland, where its remains are frequently found in peat bogs, to as far east as Lake Baikal in Siberia. The last known populations of this species are believed to have survived in western Russia until approximately 7,700 years ago.
The first scientific descriptions of the Irish elk’s remains were made by Irish physician Thomas Molyneux in 1695. Molyneux identified large antlers found at Dardistown, Ireland-antlers that were commonly unearthed throughout the country-as belonging to a species of elk (commonly known as the moose in North America). Molyneux concluded that these large animals had once been abundant on the island, though at the time, the full extent of the species’ range and size was not understood.

The Irish elk was first formally named Alce Gigantea by Johann Friedrich Blumenbach in his Handbuch der Naturgeschichte in 1799. Blumenbach’s classification marked the beginning of the formal scientific understanding of the species, which was later reclassified under the genus Megaloceros. Despite its name, the Irish elk is not closely related to the modern elk *(Cervus canadensis);* rather, it is more closely related to the fallow deer *(Dama)*.

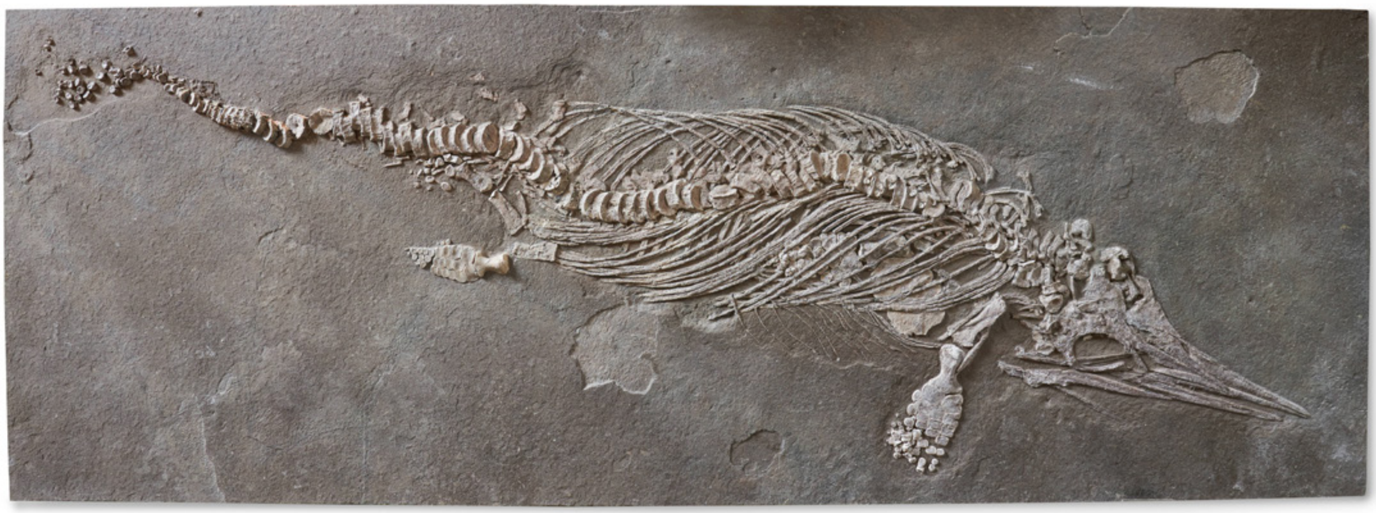
Fossils and specimens of the Irish elk are highly prized by collectors and institutions, with the species’ immense size, distinctive antlers, and historical significance making them remarkable and valuable artefacts in the field of natural history.



> *“These fossil beds, dating to the Early and Middle Jurassic periods, are renowned for their exceptional preservation conditions, providing some of the most complete and remarkable Ichthyosaur specimens ever discovered.”*

‘THE DRAGON OF THE SEA’

AN ICONIC ICHTHYOSAUR FOSSIL



144

144 ■ ‡

ICHTHYOSAUR (STENOPTERGIUS SP)
TOARCIAN, LOWER JURASSIC
(ca. 195MA)
Holzmaden, Germany
approx 100cm high, 250cm wide

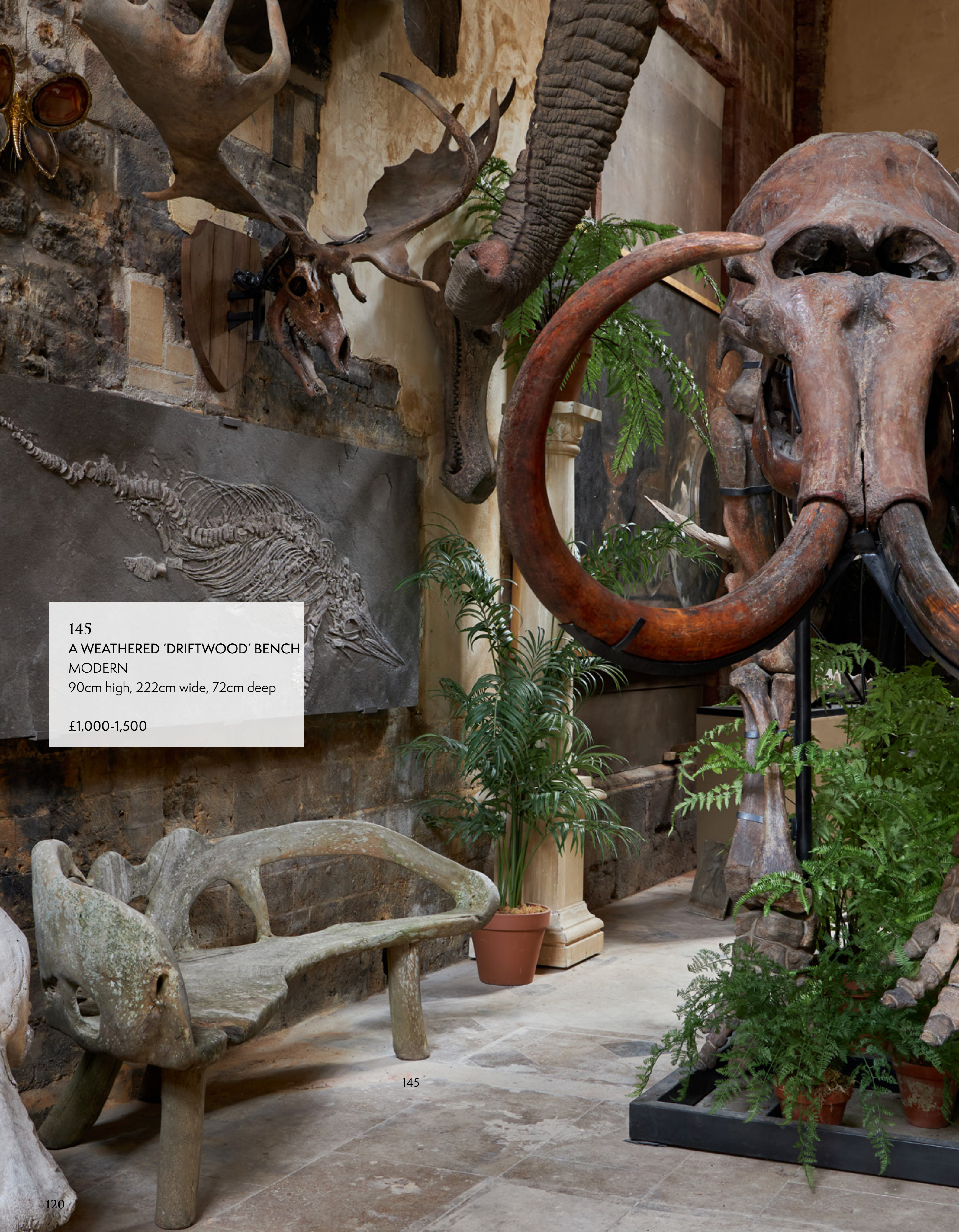
£50,000-80,000

Ichthyosaurs, a group of extinct marine reptiles, were among the first fossils to be scientifically discovered and described in Europe. The earliest finds date back to the late 17th century in the United Kingdom, marking a significant moment in the history of palaeontology.

In 1811, Mary Anning, along with her brother Joseph, made a ground breaking discovery in Lyme Regis along the Jurassic Coast of Dorset- one of the earliest and most complete *Ichthyosaur* specimens ever found. This fossil was later described in the first scientific publication dedicated to the species, a pivotal moment in the history of paleontological research. Mary Anning (1799-1847), an English fossil collector, dealer, and self-taught palaeontologist, became internationally renowned for her numerous fossil discoveries along the cliffs of Lyme Regis. Her work laid the foundations for many important advancements in the study of prehistoric life and the Earth’s ancient history. Despite the scientific importance of her contributions, Anning was excluded from formal recognition due to the gender biases of her time. She was not allowed to join the Geological Society of London, nor did she receive the credit she deserved during her lifetime. However, in 2010, 163 years after her death, the Royal Society finally acknowledged her profound impact by naming her one of the ten British women who most influenced the history of science.

While the United Kingdom remains a historically significant site for the discovery of *Ichthyosaur* fossils, it is in Germany, specifically in the Konservat-Lagerstätte of the Posidonia Shale at Holzmaden, that some of the most extraordinary and exceptionally preserved specimens have been found. These fossil beds, dating to the Early and Middle Jurassic periods, are renowned for their exceptional preservation conditions, providing some of the most complete and remarkable *Ichthyosaur* specimens ever discovered. The two specimens offered in this auction originate from this renowned site, dating back approximately 180 million years. The exceptional preservation of these fossils makes them highly prized among collectors and institutions alike, as they offer invaluable insights into the prehistoric world.

Ichthyosaur fossils that are presented “on slab,” meaning they are shown as they were found in the fossil beds with the bones still embedded in the surrounding rock matrix, are among the most coveted specimens in the natural history auction market. These fossils are highly sought after, not only because of their historical and scientific significance but also for the impressive display of preservation they represent. Over the years, such fossils have consistently fetched remarkable prices at high-end natural history sales, a testament to their allure and rarity. The two *Ichthyosaur* specimens in this sale have been carefully selected for their outstanding preservation and represent some of the finest examples of their kind.



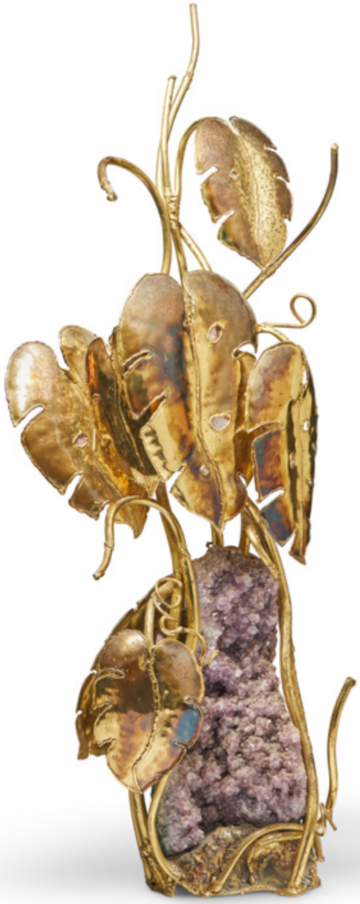
145

A WEATHERED 'DRIFTWOOD' BENCH

MODERN

90cm high, 222cm wide, 72cm deep

£1,000-1,500



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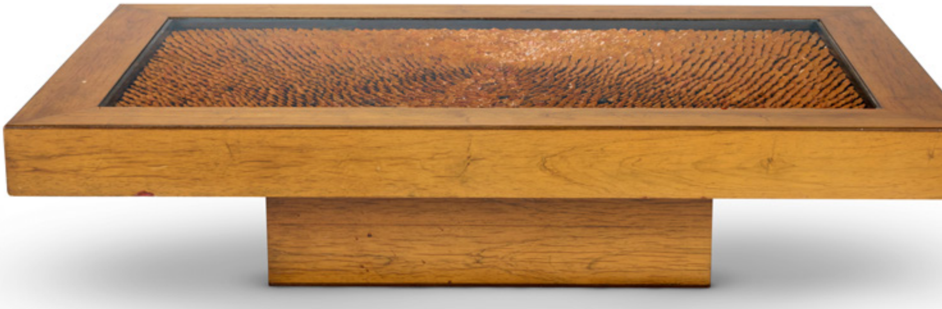


147

146

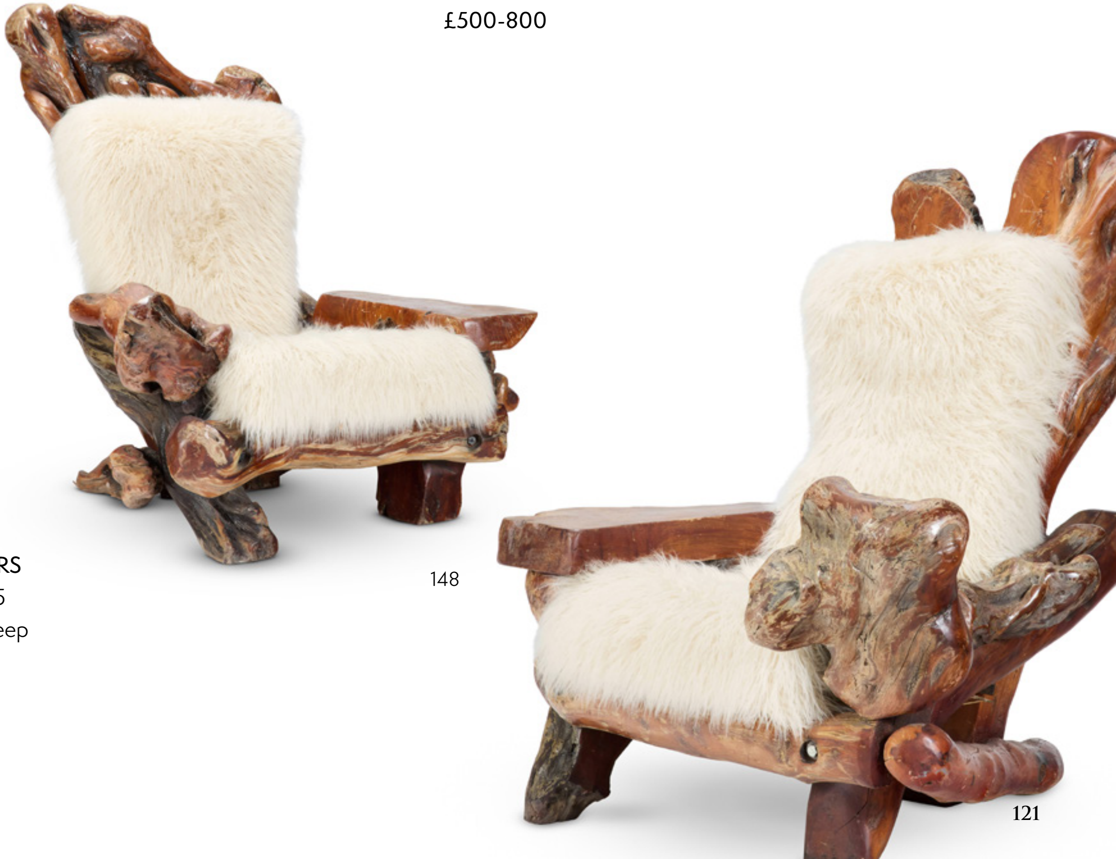
A GILT METAL AND AMETHYST 'PLANT' LAMP
IN THE MANNER OF JACQUES DUVAL-BRASSEUR;
SECOND HALF 20TH CENTURY
125cm high

£2,000-3,000

147

A WALNUT AND PINE SEED INLAID LOW TABLE WITH A GLASS TOP
CIRCA 1960s
30cm high,130cm wide, 80cm deep

£500-800

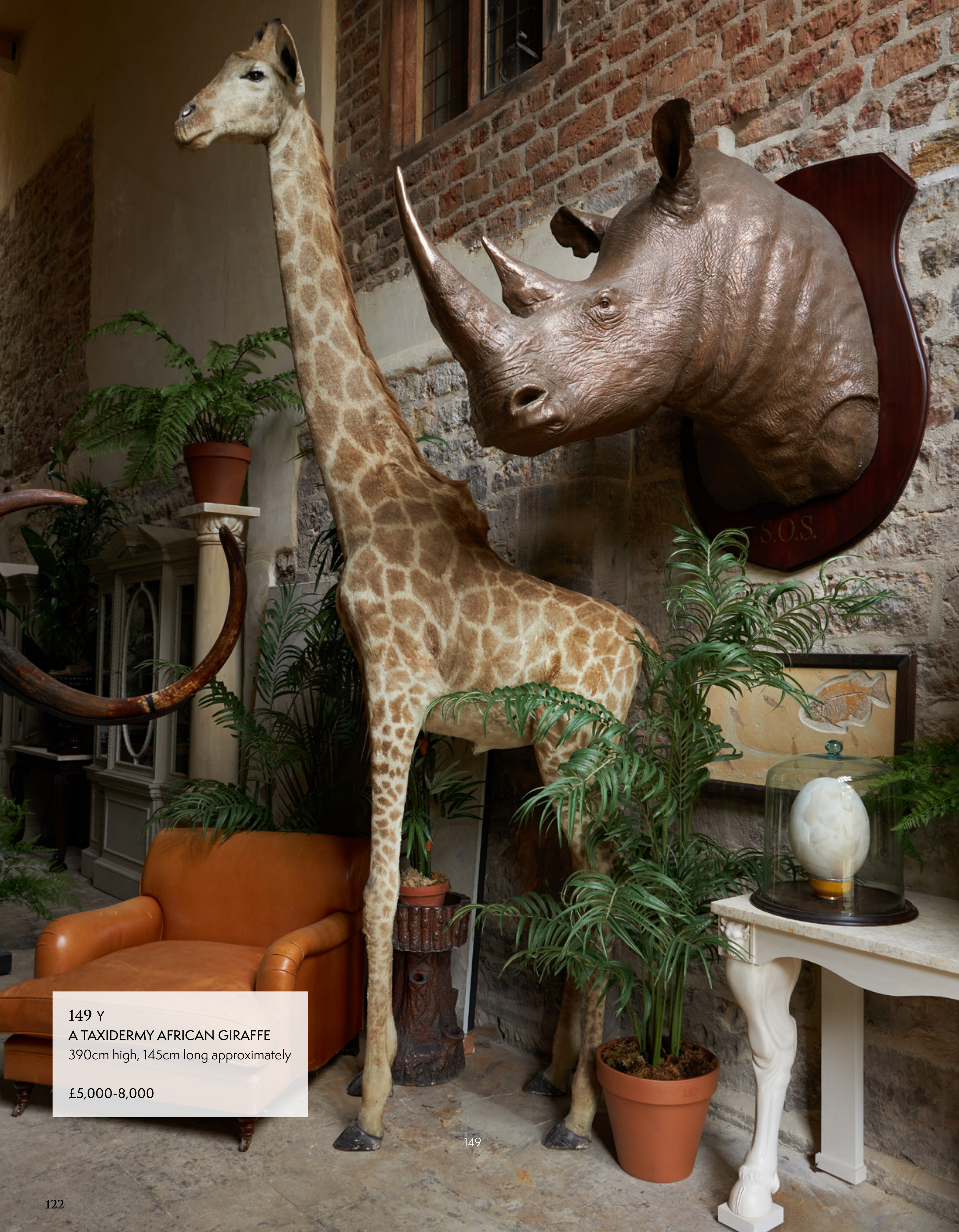


148

148

A PAIR OF RUSTIC CABIN CHAIRS
NORTH AMERICAN, CIRCA 1975
128cm high, 115cm wide, 120cm deep

£1,500-2,000

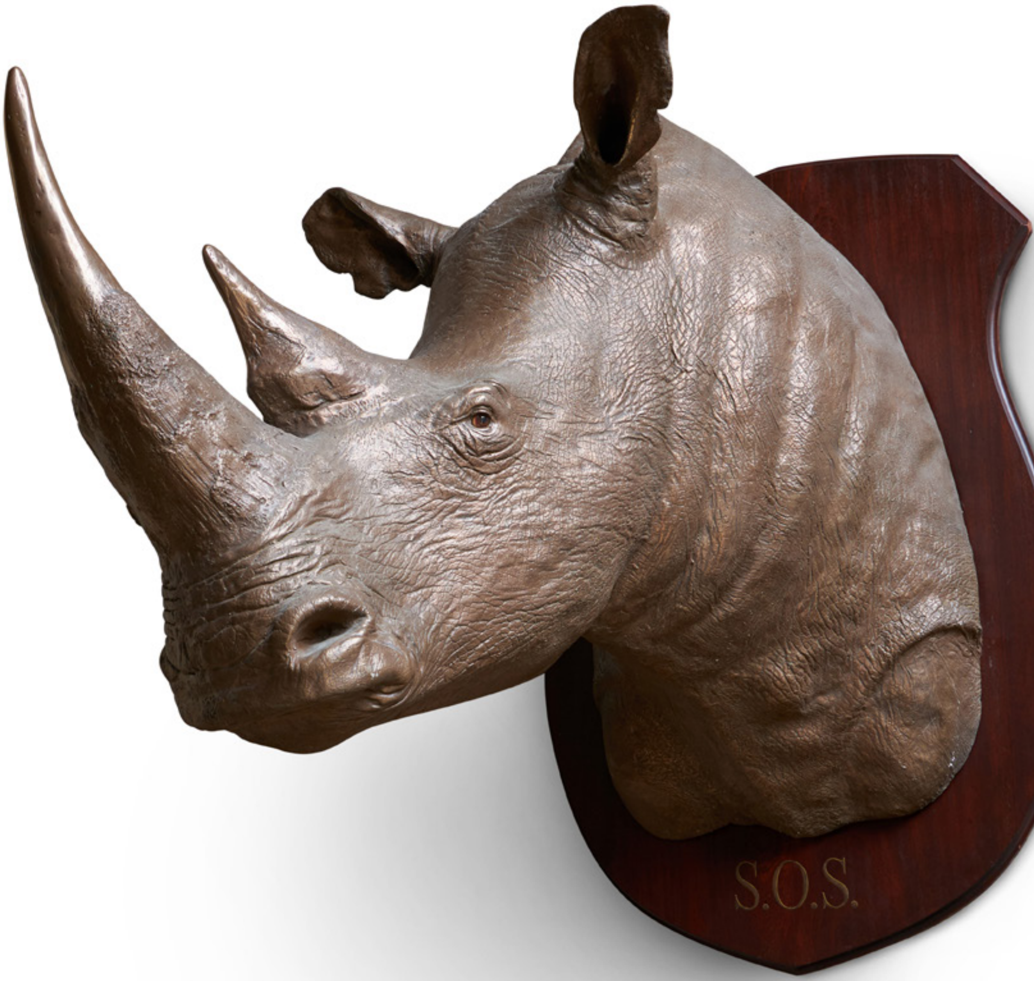


149 Y
A TAXIDERMY AFRICAN GIRAFFE
390cm high, 145cm long approximately

£5,000-8,000

BASED UPON & JAMES PERKINS STUDIOS

THE GOLDEN RHINO 'S.O.S. SAVE OUR SOULS'



150

150

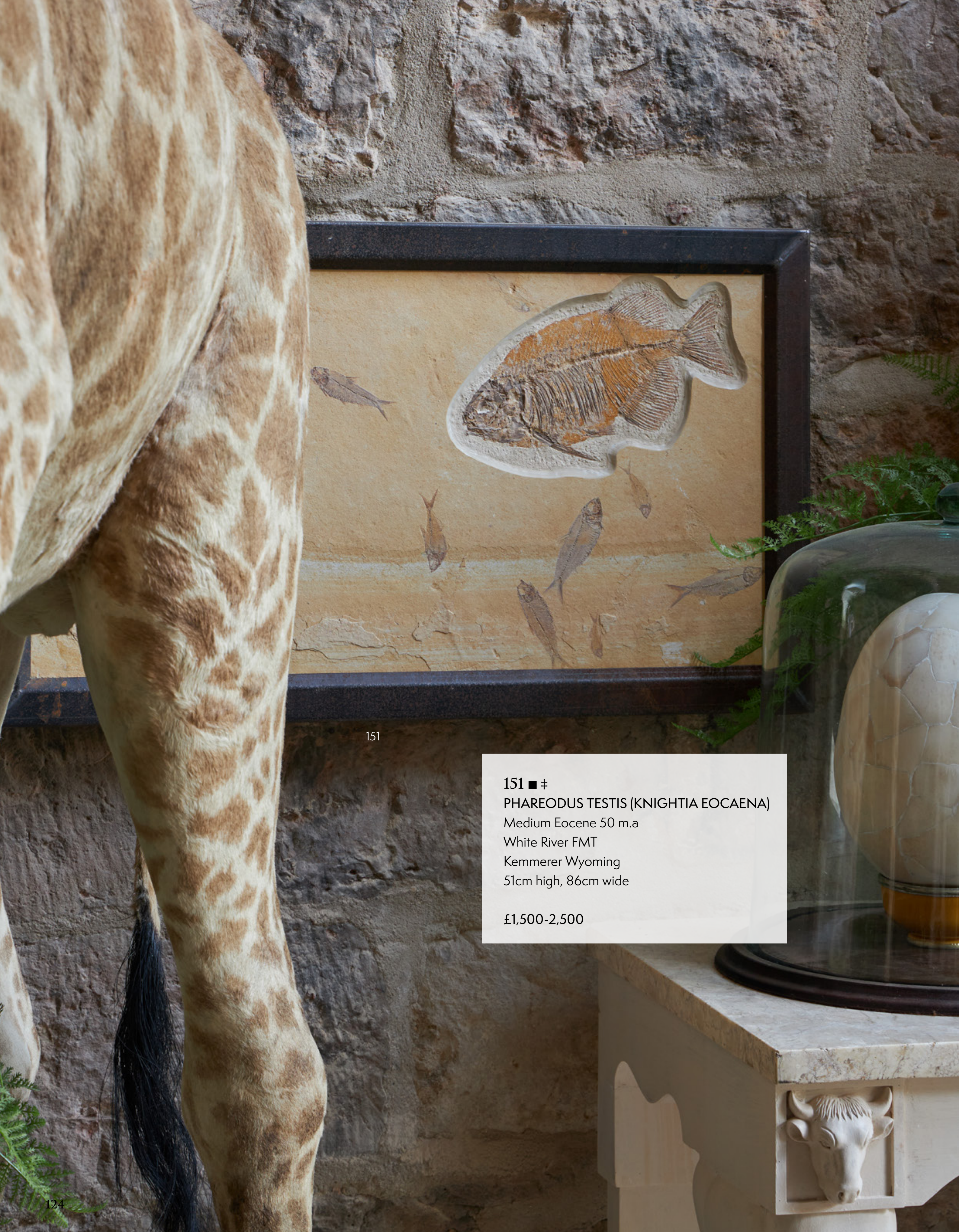
BASED UPON AND JAMES PERKINS STUDIO
THE GOLDEN RHINO 'S.O.S. SAVE OUR SOULS'
Bronze resin
Mounted on a mahogany shield
145 x 100cm (57 x 39¼ in.)

£5,000-8,000

The Golden Rhino 'SOS Save our Souls' is a striking work created by James Perkins in collaboration with Based Upon. This thought-provoking piece blends powerful symbolism with an urgent call to action, addressing the fragile state of our planet and its wildlife. The golden hue of the rhinoceros, central to the composition, serves as both a symbol of endangered beauty and a poignant reminder of the need for preservation, while the "SOS" embedded within the shield calls attention to the global crises threatening both nature and humanity. The work challenges viewers to reconsider their perceptions of value, suggesting that the true worth of wildlife lies not in its exploitation, but in its preservation.

Drawing from Perkins' deep commitment to environmental causes and Based Upon's expertise in contemporary craftsmanship, this artwork challenges viewers to confront the ecological and social issues of our time. Through this collaboration, the artists provide a visually stunning yet sobering narrative, urging reflection on the need for collective responsibility in safeguarding our world's most vulnerable species.

James Perkins, renowned for his evocative and socially conscious works, joins forces with Based Upon, a celebrated creative studio known for its unique approach to art and design, in creating a piece that resonates on both an emotional and intellectual level.

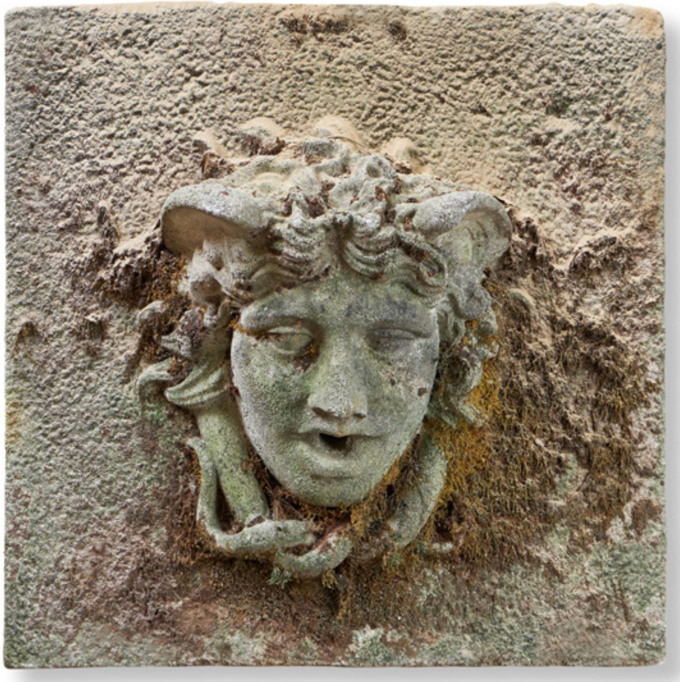


151 ■ ‡

PHAREODUS TESTIS (KNIGHTIA EOCAENA)

Medium Eocene 50 m.a
White River FMT
Kemmerer Wyoming
51cm high, 86cm wide

£1,500-2,500



152

152

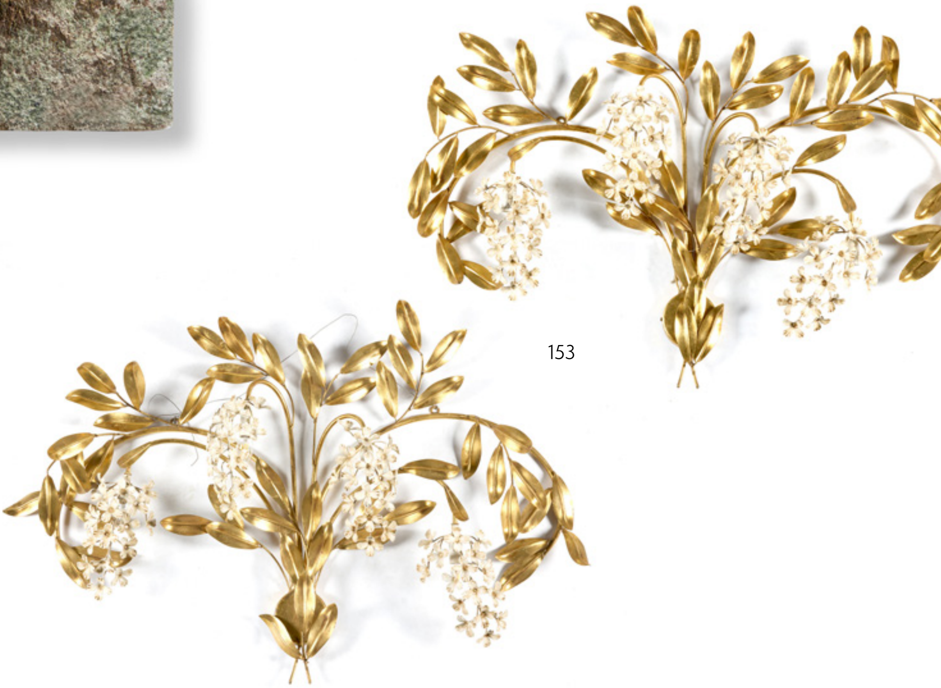
A STONEWARE PANEL OF A MEDUSA MASK
20TH CENTURY
68cm square

£400-600

153

PAIR OF LARGE FLORAL GILT METAL WALL LIGHTS
FRENCH, CIRCA 1960
77cm high, 110cm wide, 17cm deep

£800-1,200

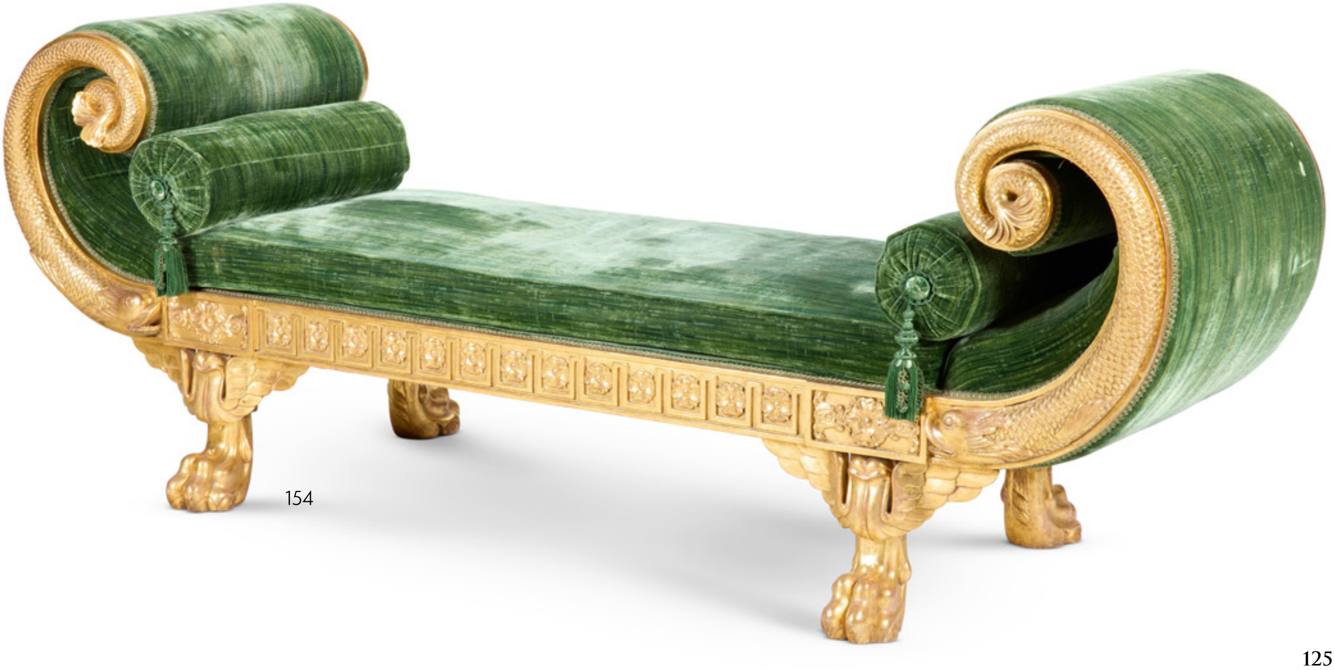


153

154

A GILTWOOD 'PAVILION' DAYBED
MODERN, IN THE REGENCY STYLE,
BY ENGLISH GEORGIAN
With green velvet upholstery, the raised ends carved with dolphin masks, the legs with paw feet
81cm high, 220cm long, 76cm deep

£3,000-5,000



154

SABALITES SP.

> *"It is a rare and precious reminder of a time long past."*

155 ■ ‡
SABALITES SP.
EOCENE (53.5-48.5MA)
Green River Formation
Wyoming, USA
Fossil Palm Frond
approx 200cm high, 200cm wide

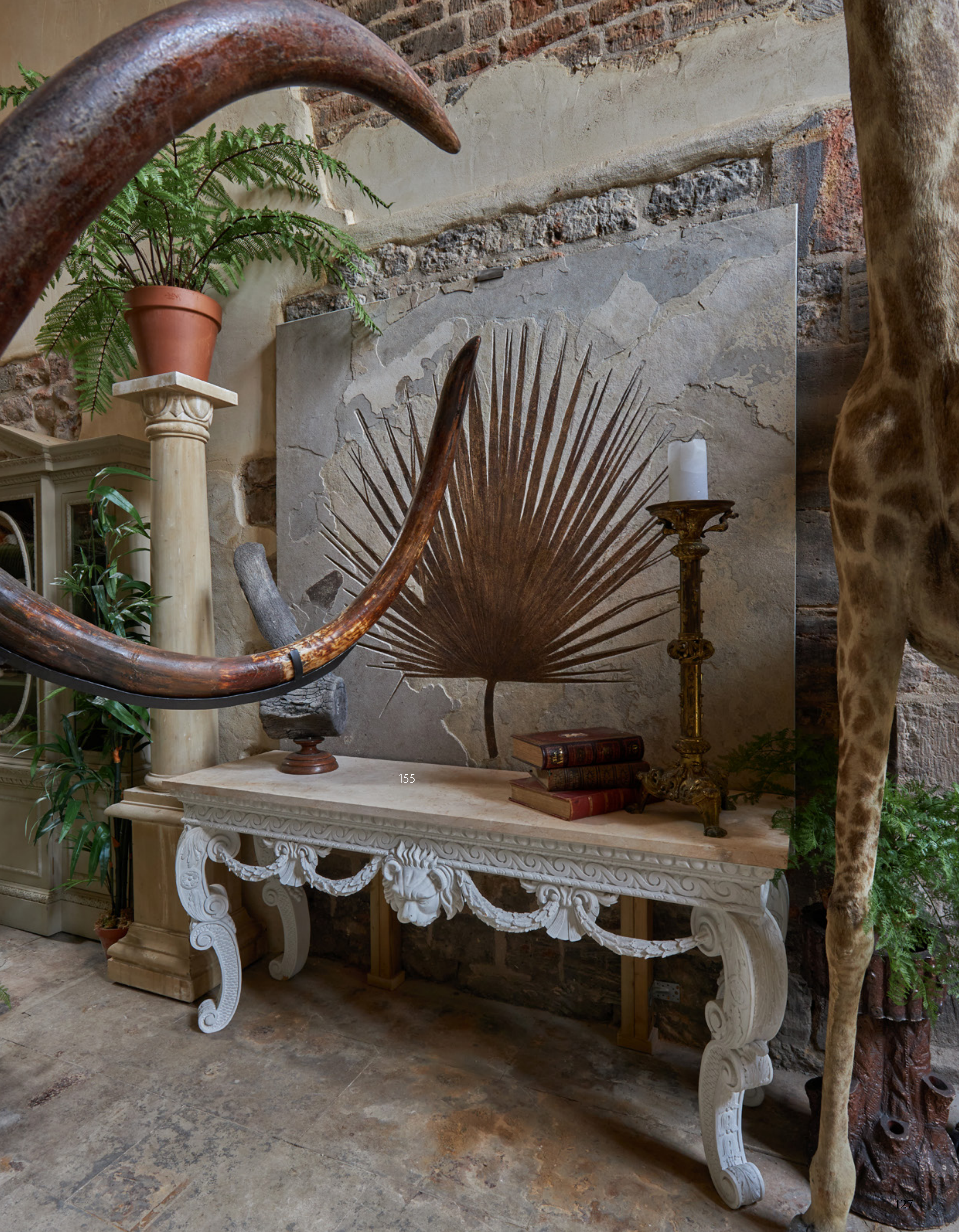
£15,000-25,000

Palm fronds represent one of the rarest and most exquisite types of fossils, highly sought after by collectors due to their exceptional beauty and the difficulty of their preservation. The delicate, thin leaves of palm trees are usually among the first to decay and are therefore seldom fossilized. However, when they do survive the ravages of time, they offer an incredibly rare and valuable window into the distant past. Approximately 50 million years ago, much of North America, including regions as far north as Alaska, was blanketed by dense, tropical forests. These lush ecosystems thrived in the warm, humid climate that spanned much of the continent during the Paleogene period. Today, the fossils of these tropical plants-often found in areas that are now inhospitable to such life-serve as silent witnesses to this vanished world. The palm frond we see here grew in a time when the Rocky Mountains were still forming, around 15 million years after the extinction of the dinosaurs, providing a direct link to this rich and diverse ancient environment.

The palms that grew along the shores of the Green River Formation flourished in a warm, freshwater lake setting, a perfect habitat for these tropical plants. Over time, some of the fronds detached from their parent trees and were carried by winds or water into the lake. Once submerged, the fronds found their way to the anoxic (oxygen-deprived) depths of the lake, where the unique preservation conditions were ideal. The waters of the lower layers of the lake contained little to no oxygen, which greatly slowed down bacterial decomposition and prevented scavengers from disturbing the remains. This lack of oxygen created an almost perfect environment for fossilization, as the soft tissue of plants and animals could remain intact for millions of years. As the fronds sank to the lake's bottom, they were gradually covered by fine layers of calcium carbonate sediment, which gently buried them over time. This slow accumulation of sediment allowed for the preservation of remarkable detail, ultimately leading to the fossil we see today.

The Green River Formation, located in Wyoming, is one of the most famous and significant Lagerstätten in the world. Lagerstätten are geologically unique sites that provide exceptionally well-preserved fossils, often including delicate soft parts that are rarely preserved elsewhere in the fossil record. The Green River Formation is particularly renowned for its stunning diversity of fossils, including not only fish but also plant life and even rare specimens of soft-bodied insects. The fine-grained limestone matrix in which these fossils are preserved is so meticulously detailed that it has captured even the smallest features of plants, such as fallen leaves, in remarkable clarity. This kind of preservation is a rarity in the fossil world, as most plants decompose rapidly before they can be fossilized. In addition to plant remains, the formation has also yielded fossils of insects, with soft parts, such as wing membranes and the fine threads of spider webs, preserved in astounding detail. The fossil site itself was first mentioned in the journals of early explorers and missionaries, such as S. A. Parker in 1840 and J. C. Fremont in 1845, who were among the first to document the area's rich fossil deposits.

This fossil palm frond is a stunning example of the remarkable preservation found in the Green River Formation. Not only is it exceptionally rare, but it is also distinguished by the incredible level of detail captured in the fossil. The intricate leaf veins are preserved with such clarity that they are almost indistinguishable from the original living plant. The frond has also retained its distinctive charcoal-like color, adding to its beauty and historical significance. This fossil provides an invaluable glimpse into the plant life of a tropical world that no longer exists, a world where the earth's climate was much warmer and wetter than it is today. The preservation of this palm frond is a testament to the unique conditions of the Green River Formation, which has allowed it to survive in a near-perfect state for tens of millions of years. It is a rare and precious reminder of a time long past, when lush forests dominated much of North America and the world was very different from the one we know today.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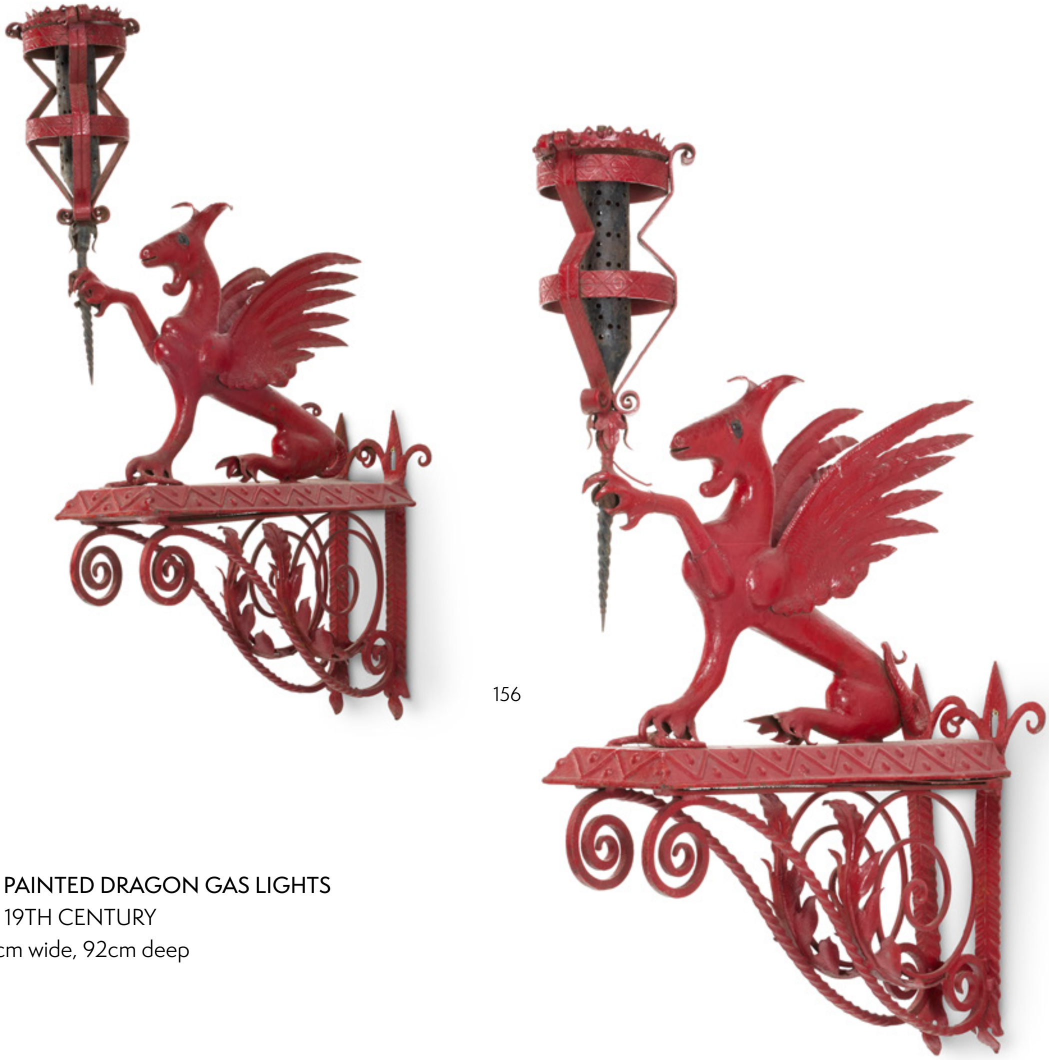
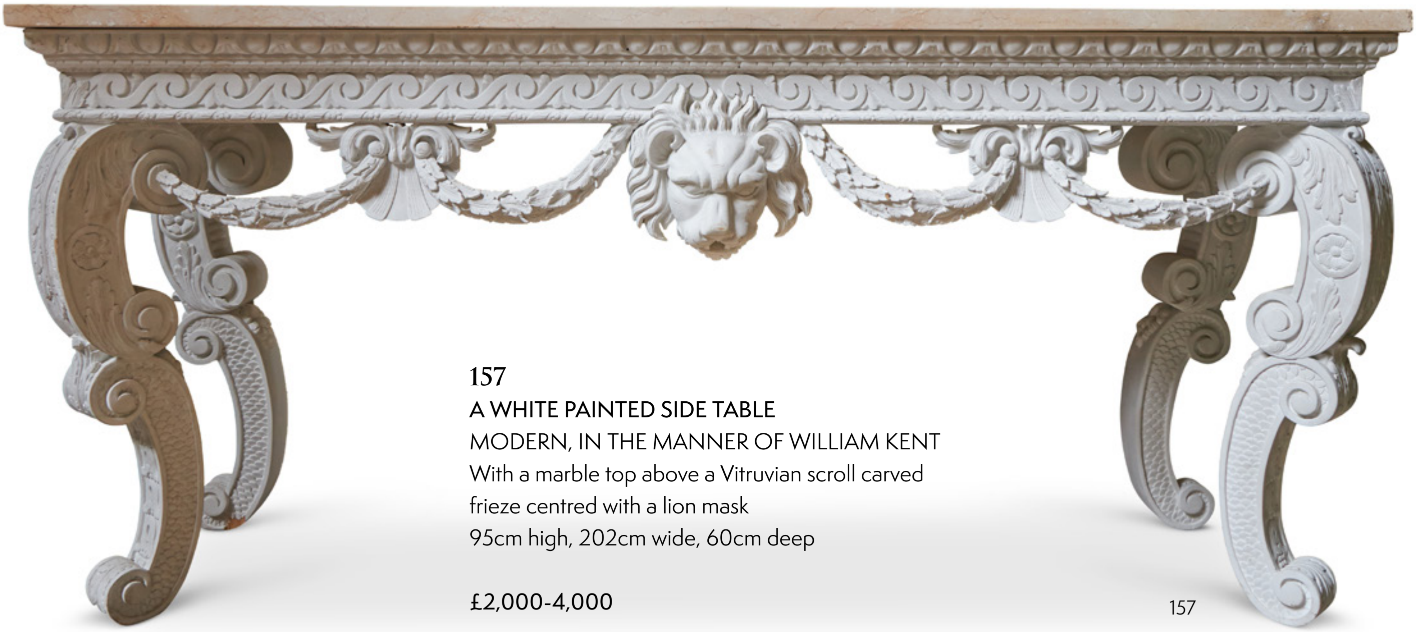

156

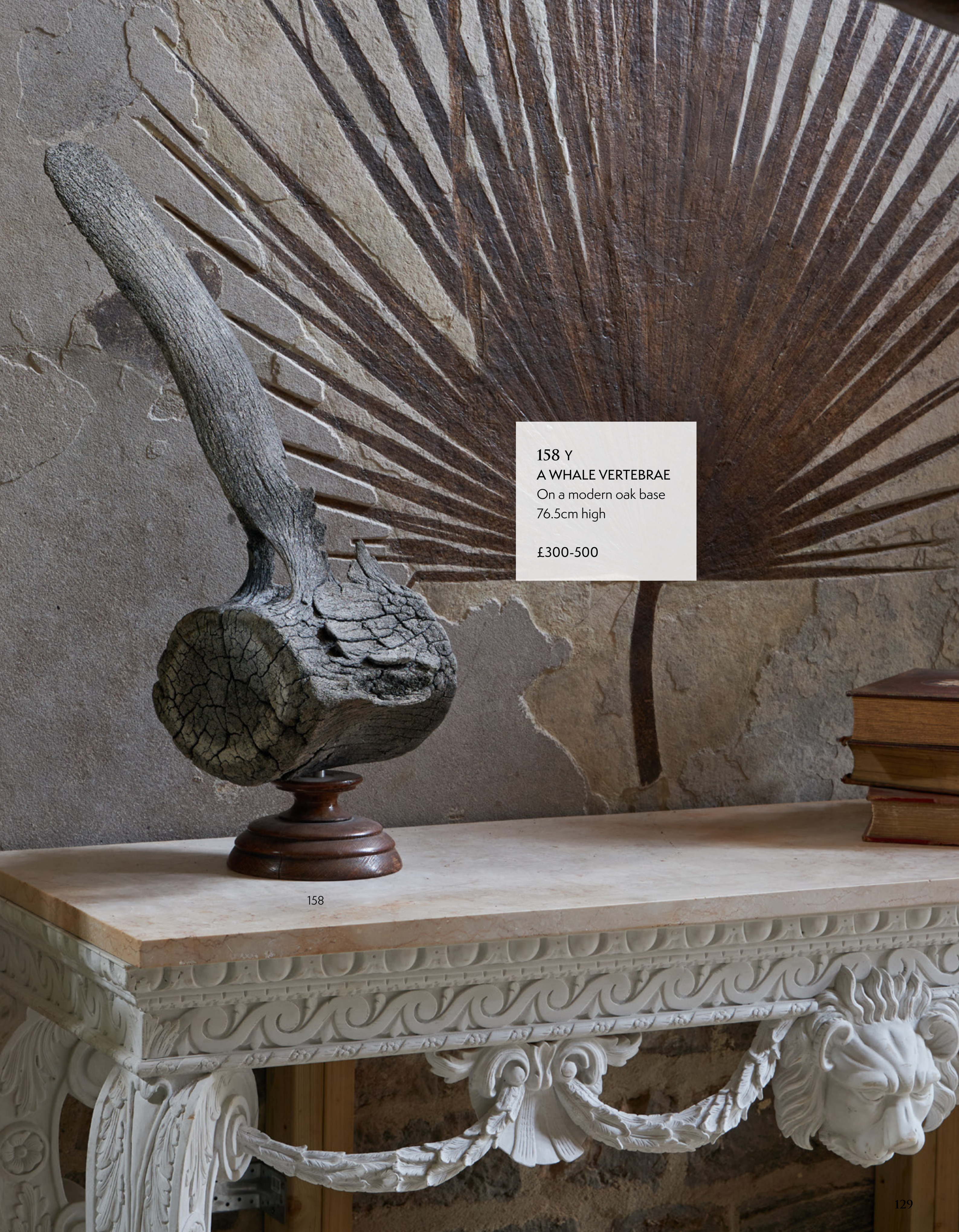
156
A PAIR OF RED PAINTED DRAGON GAS LIGHTS
SECOND HALF 19TH CENTURY
104cm high, 22cm wide, 92cm deep

£800-1,200


157

157
A WHITE PAINTED SIDE TABLE
MODERN, IN THE MANNER OF WILLIAM KENT
With a marble top above a Vitruvian scroll carved frieze centred with a lion mask
95cm high, 202cm wide, 60cm deep

£2,000-4,000



158 Y

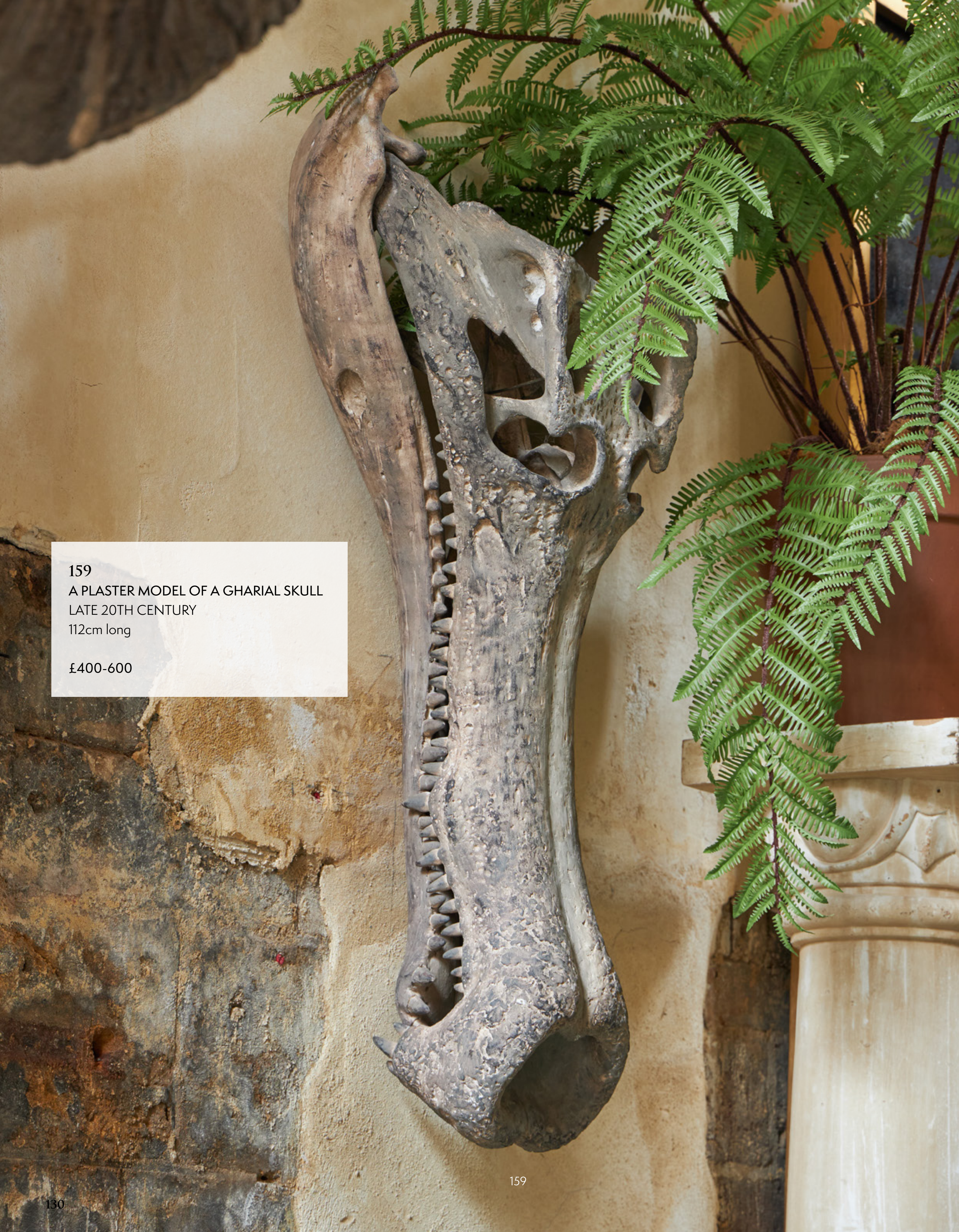
A WHALE VERTEBRAE

On a modern oak base

76.5cm high

£300-500

158



159

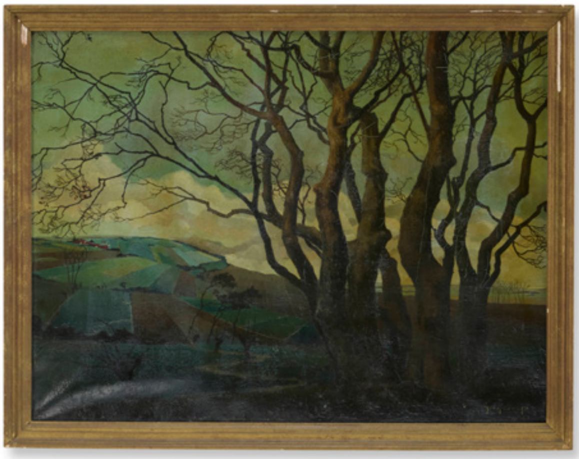
A PLASTER MODEL OF A GHARIAL SKULL

LATE 20TH CENTURY

112cm long

£400-600

159



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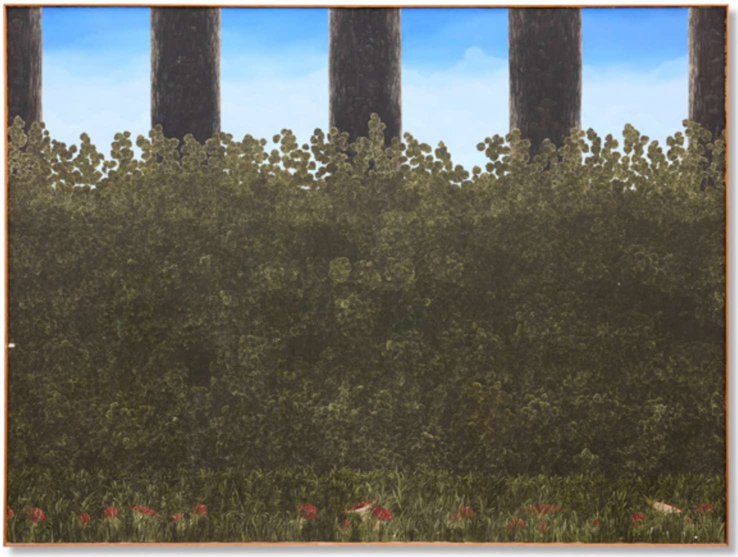


161

160 λ

JEAN DRATZ (BELGIAN 1903-1967)

ARBRES DANS UN PAYSAGE

Oil on canvas

Signed (lower right)

57 x 88cm (22¼ x 34½ in.)

£800-1,200

161 λ

BERNARD LORGE (BELGIAN B. 1953)

LES CHAMPIGNONS

Oil on canvas

Signed, titled and dated *1978* (verso)

150 x 200cm (59 x 78½ in.)

£2,000-3,000

162 λ

VIRGINIA PANICHI (ITALIAN B. 1981)

HAI PAURA DELLA NOTTE (DON'T BE SCARED OF THE DARK)

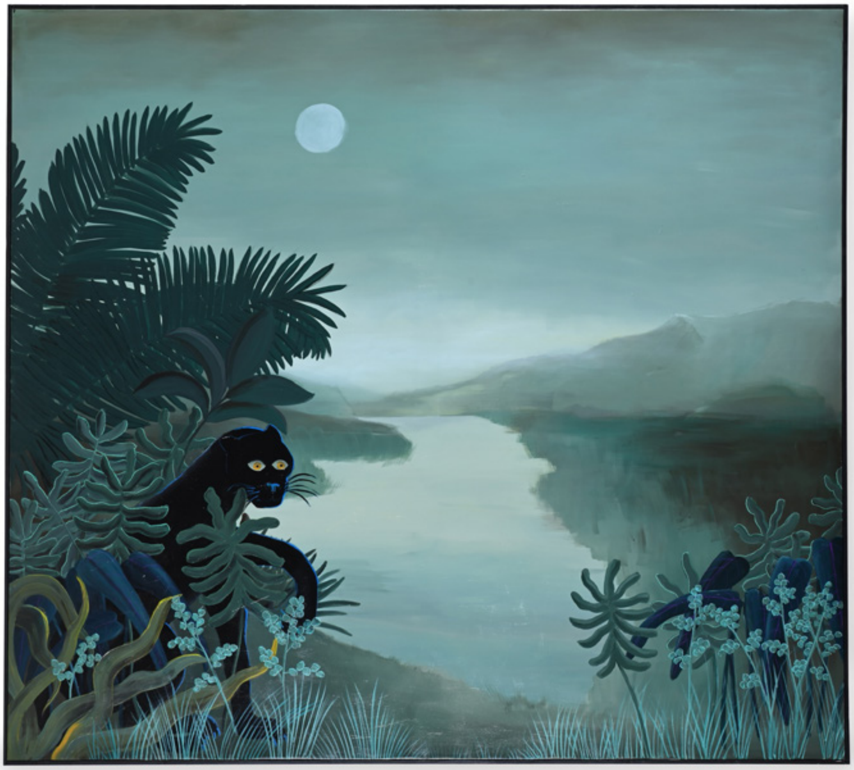
Oil on canvas

Signed, titled and dated *01* (verso)

180 x 199.6cm (70¾ x 78½ in.)

Provenance:
This work was commissioned by the director Gillo Pontecorvo

£4,000-6,000



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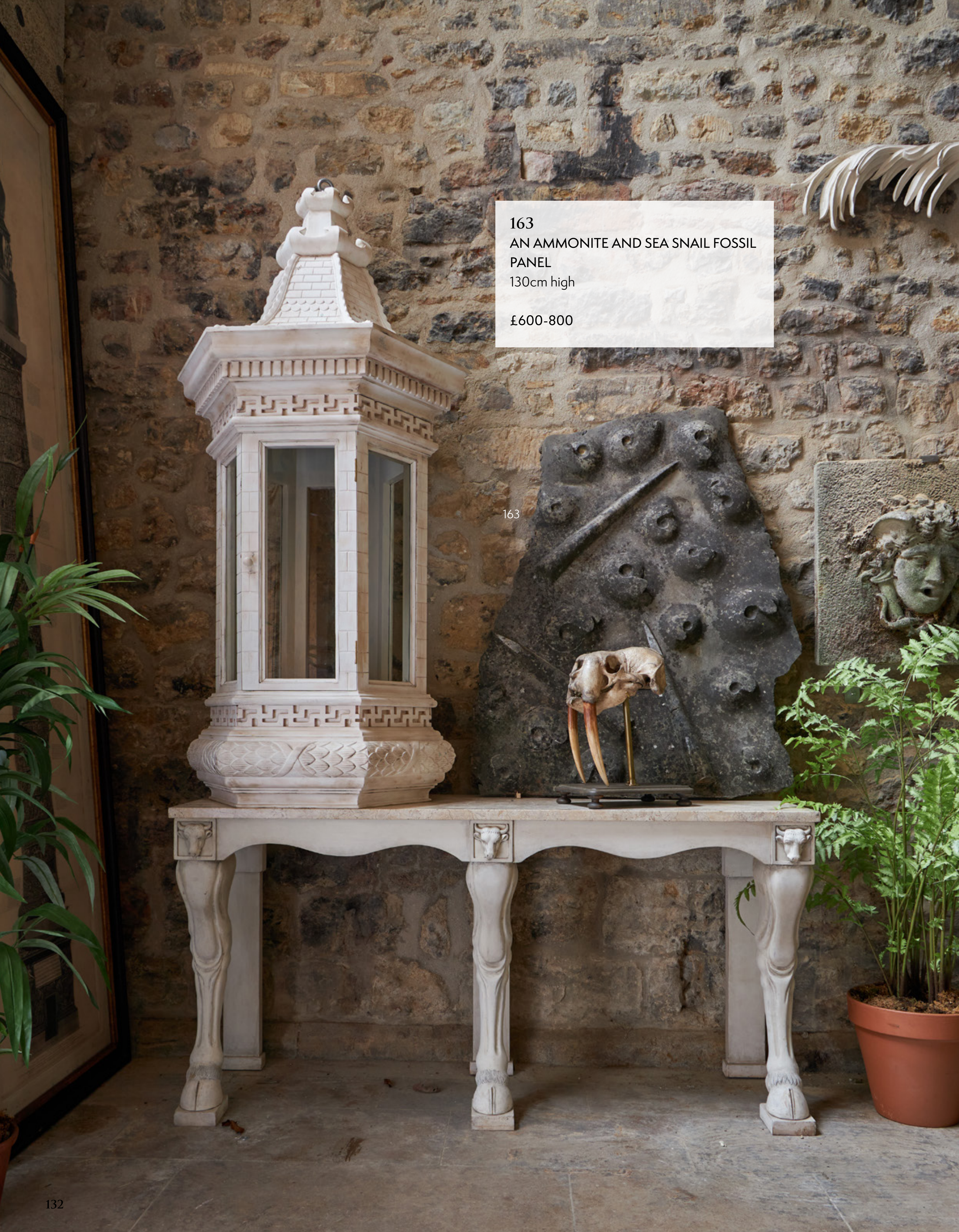
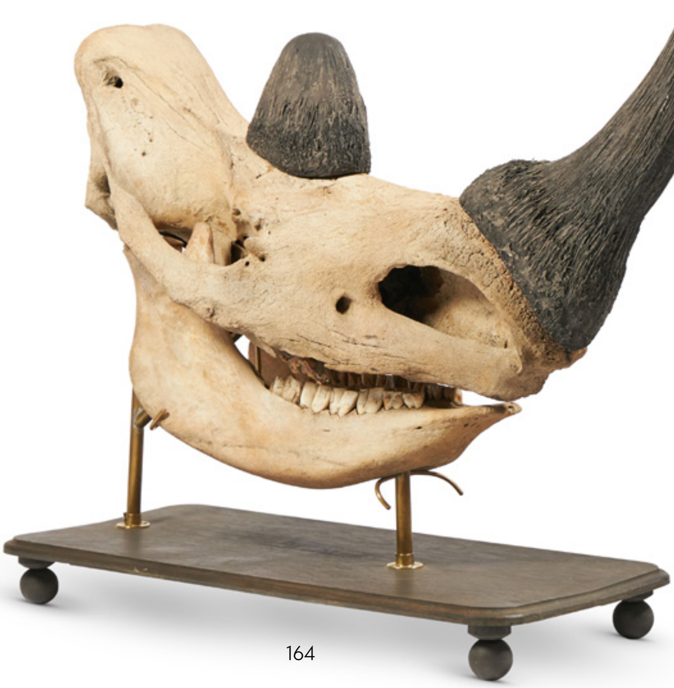


163

AN AMMONITE AND SEA SNAIL FOSSIL PANEL

130cm high

£600-800



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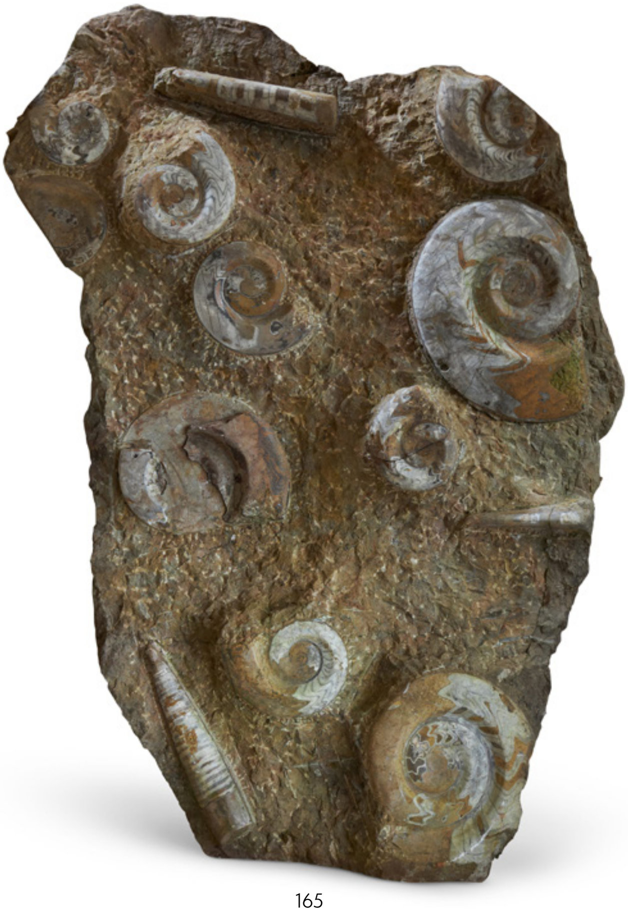


165

164

A WOOLLY RHINOCERUS (COELODONTA ANTIQUITATIS) SKULL

On a wooden display plinth base and with a museum-quality replica horn
96cm high, 110cm long overall

The woolly rhinoceros *(Coelodonta antiquitatis)* is an extinct species that roamed northern Eurasia during the Pleistocene epoch. It was a formidable and well-adapted herbivore, comparable in size to the largest living rhinoceros species, the white rhinoceros. Its most distinguishing feature was its thick coat of long, dense hair, which enabled it to thrive in the frigid, harsh conditions of the mammoth steppe.

In addition to its impressive size, the woolly rhinoceros possessed a notable hump, extending from its shoulders, likely a physical adaptation to its cold environment. It primarily fed on herbaceous plants abundant in the steppe. Fossilized remains, including mummified carcasses preserved in permafrost, have provided significant insights into its life, while numerous bone fragments continue to be uncovered. Additionally, depictions of woolly rhinoceroses in cave paintings across Europe and Asia, along with archaeological evidence, suggest that this species may have been hunted by early humans.

One of the earliest scientific descriptions of an ancient rhinoceros species was made in 1769 by the naturalist Peter Simon Pallas, who documented his expeditions to Siberia. During his travels, Pallas discovered a skull and two horns preserved in the permafrost, which marked a pivotal moment in the study of prehistoric life and ancient species.

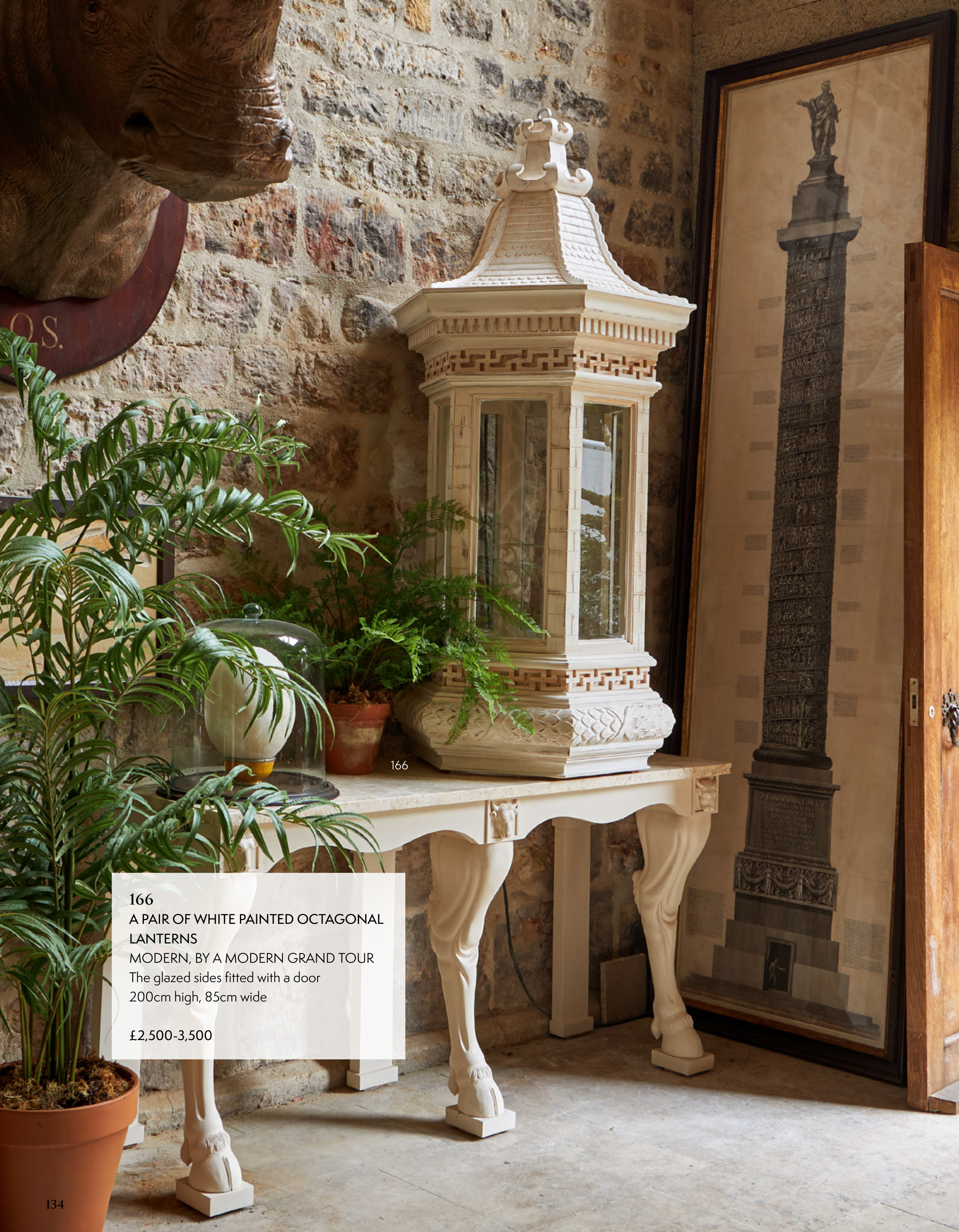
£1,200-1,800

165

AN AMMONITE AND SEA SNAIL FOSSIL PANEL

125cm high

£1,200-1,800



166

A PAIR OF WHITE PAINTED OCTAGONAL LANTERNS

MODERN, BY A MODERN GRAND TOUR

The glazed sides fitted with a door
200cm high, 85cm wide

£2,500-3,500

167

167

PIRANESI (GIOVANNI BATTISTA)

[A PAIR OF COLUMNS] VEDUTA PROSPETTO PRINCIPALE DELLA COLONNA ANTONINA [AND] VEDUTA DEL PROSPETTO PRINCIPALE DELLA COLONNA TRAJANA, FROM 'TROFEO O SIA MAGNIFICA COLONNA...'

Etching and engraving on several sheets conjoined, two works, framed, 1774

326 x 95.5cm

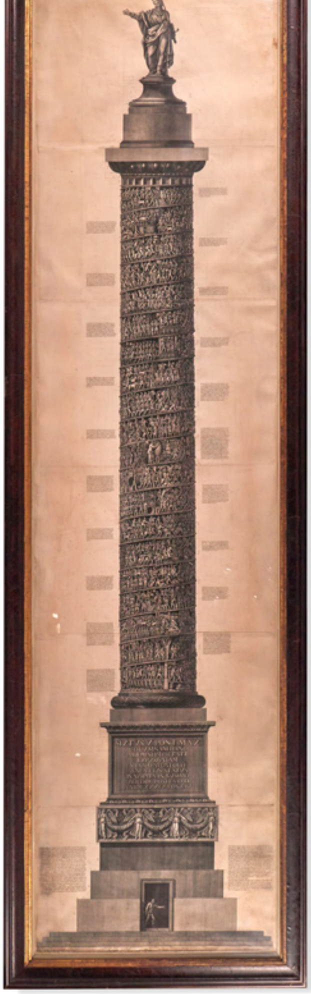
Together with a folio of architectural plates by Piranesi

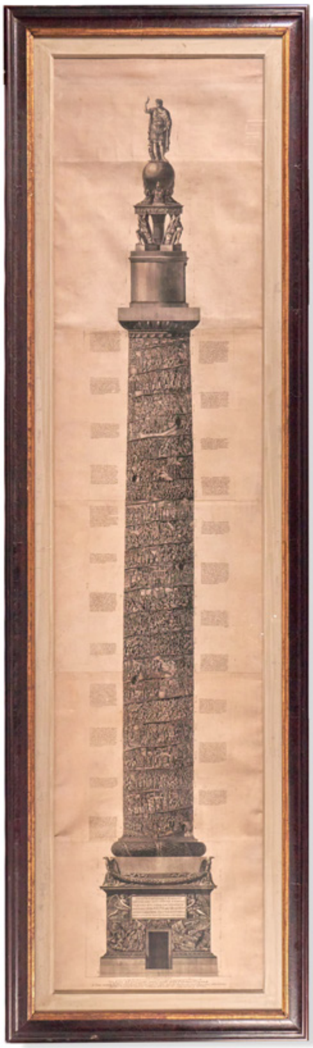
69.5cm high, 48cm wide

Provenance:

Henry Sotheran Limited

£6,000-8,000





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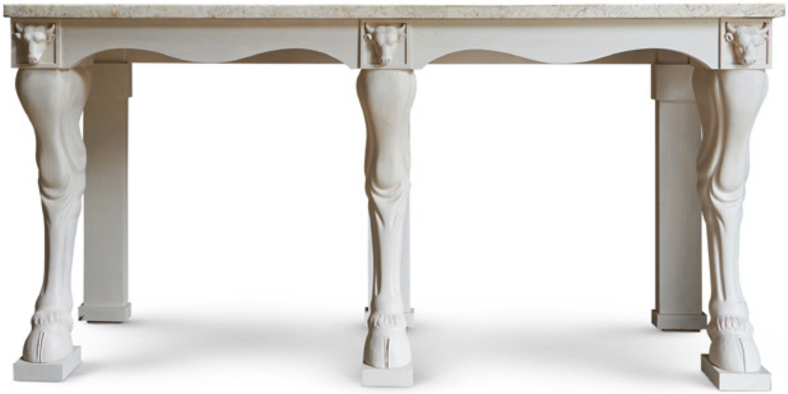


168

168

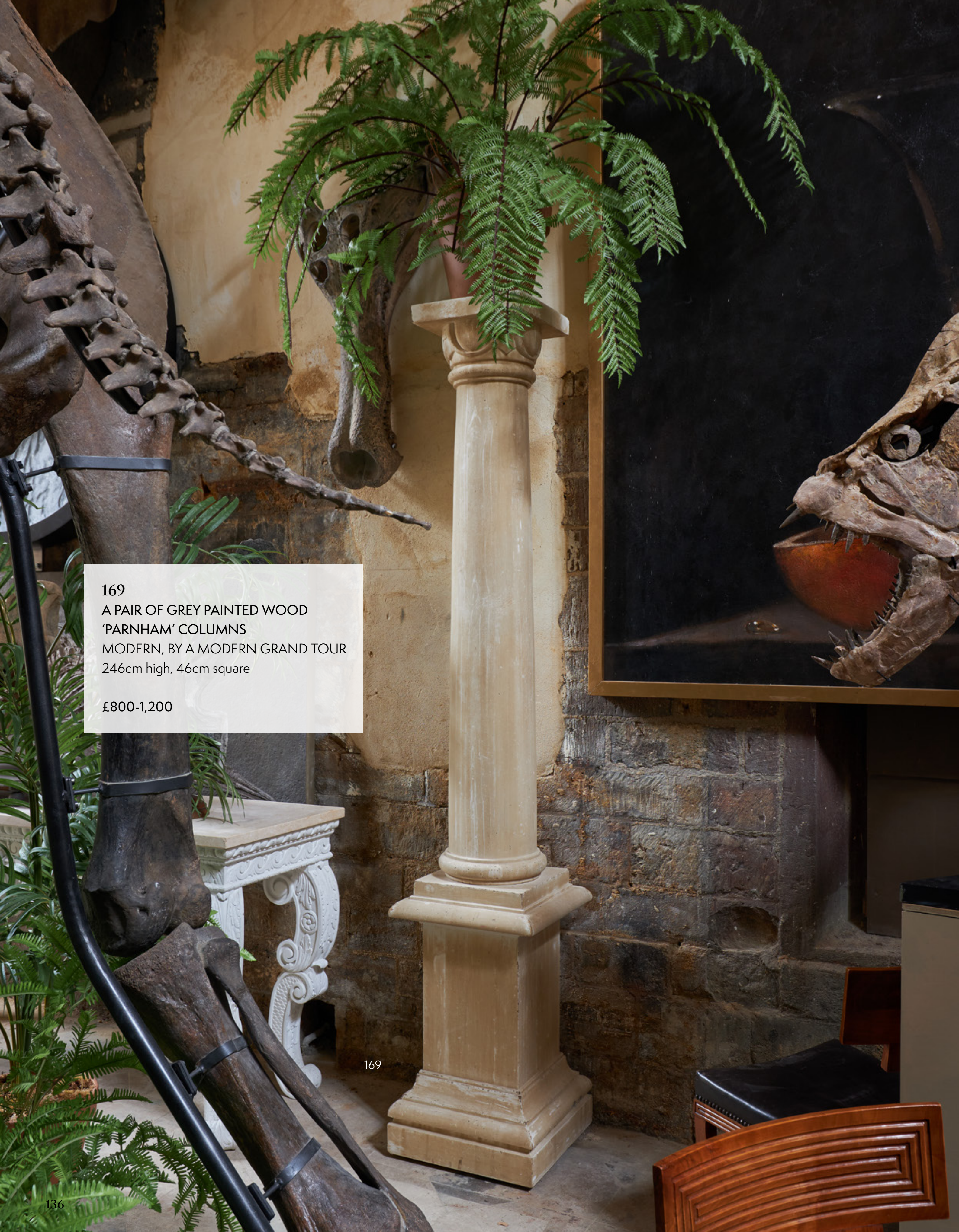
A PAIR OF WHITE PAINTED 'HAM HOUSE' TABLES

MODERN, BY A MODERN GRAND TOUR

Each with a marble top above bull's masks and bovine legs

92cm high, 183cm wide, 61cm deep

£3,000-5,000



169

A PAIR OF GREY PAINTED WOOD ‘PARNHAM’ COLUMNS

MODERN, BY A MODERN GRAND TOUR
246cm high, 46cm square

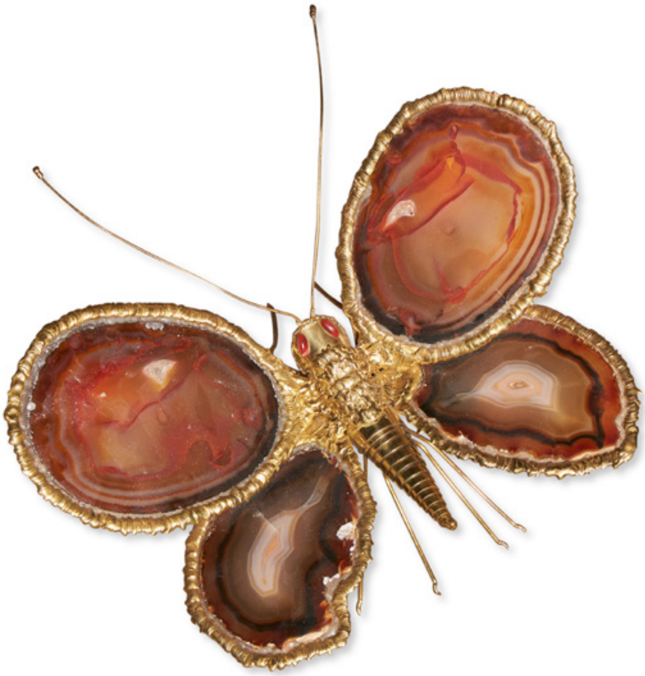
£800-1,200

169

170

JACQUES DUVAL-BRASSEUR
(FRENCH, 1934-2021), ATTRIBUTED
A GILT METAL AND AGATE 'MOTH' WALL LIGHT; SECOND HALF 20TH CENTURY
With burnished metal tail
44cm x 40cm

£1,000-1,500



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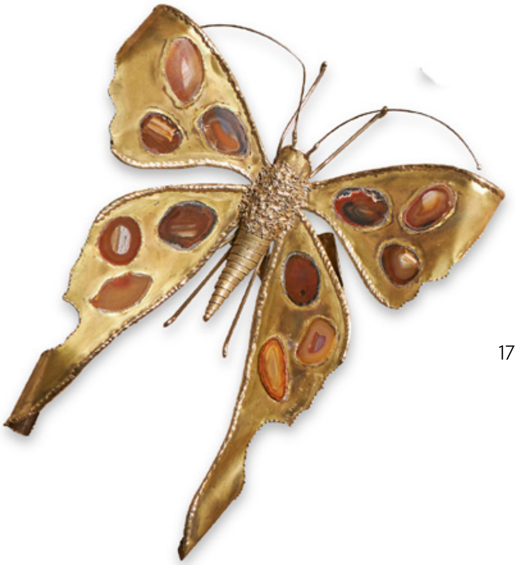

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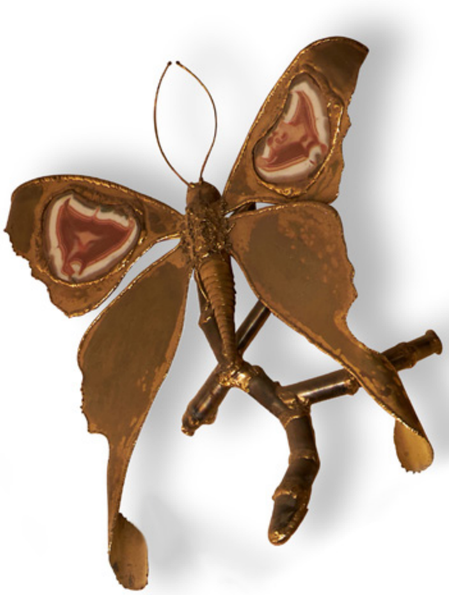


171

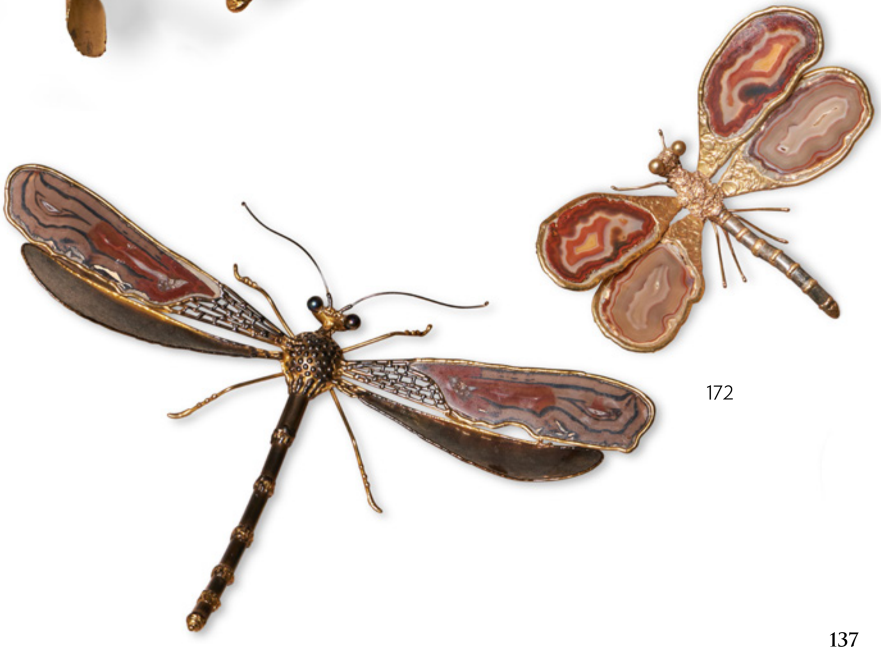
A GILT METAL AND AGATE BUTTERFLY WALL LIGHT
SECOND HALF 20TH CENTURY
Together with a smaller butterfly wall light
Larger: 46cm x 50cm
Smaller: 25cm x 20cm

£1,500-2,500

172

JACQUES DUVAL-BRASSEUR
(FRENCH, 1934-2021), ATTRIBUTED
TWO AGATE AND GILT METAL 'DRAGONFLY' WALL LIGHTS; SECOND HALF 20TH CENTURY
Also with patinated and burnished metal finishes
Larger: 65cm x 45cm
Smaller: 50cm x 50cm

£2,000-3,000



172

> *“If a man wants adventure... he should go look for it, not sit and wait for it to come to him.”*
>
> THE STORY OF DOCTOR DOLITTLE

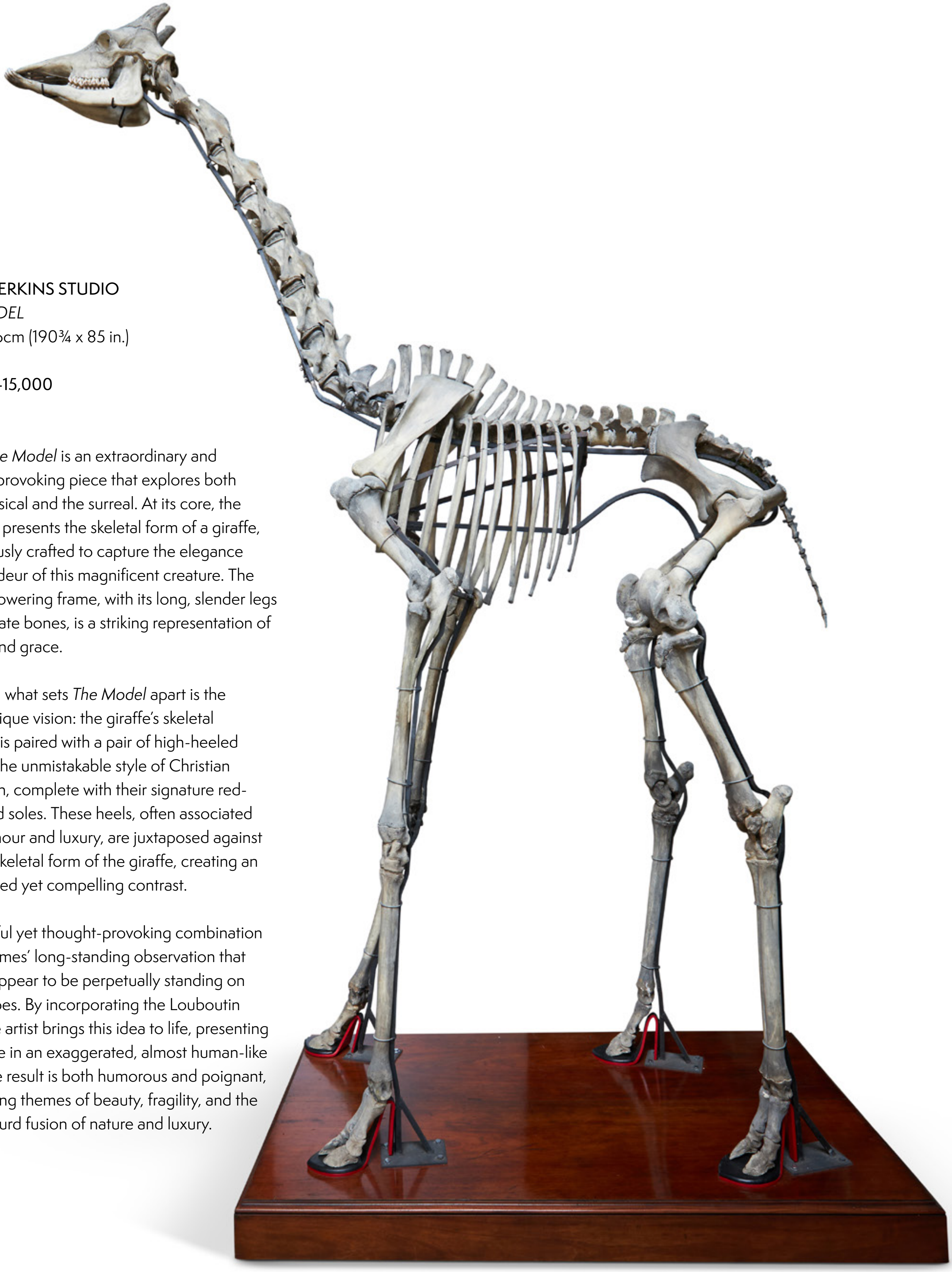
173 ■
JAMES PERKINS STUDIO
THE MODEL
485 x 216cm (190¾ x 85 in.)

£10,000-15,000

James' *The Model* is an extraordinary and thought-provoking piece that explores both the whimsical and the surreal. At its core, the sculpture presents the skeletal form of a giraffe, meticulously crafted to capture the elegance and grandeur of this magnificent creature. The giraffe's towering frame, with its long, slender legs and delicate bones, is a striking representation of fragility and grace.

However, what sets *The Model* apart is the artist's unique vision: the giraffe's skeletal structure is paired with a pair of high-heeled shoes in the unmistakable style of Christian Louboutin, complete with their signature red-lacquered soles. These heels, often associated with glamour and luxury, are juxtaposed against the raw, skeletal form of the giraffe, creating an unexpected yet compelling contrast.

This playful yet thought-provoking combination evokes James' long-standing observation that giraffes appear to be perpetually standing on their tiptoes. By incorporating the Louboutin heels, the artist brings this idea to life, presenting the giraffe in an exaggerated, almost human-like pose. The result is both humorous and poignant, highlighting themes of beauty, fragility, and the often absurd fusion of nature and luxury.



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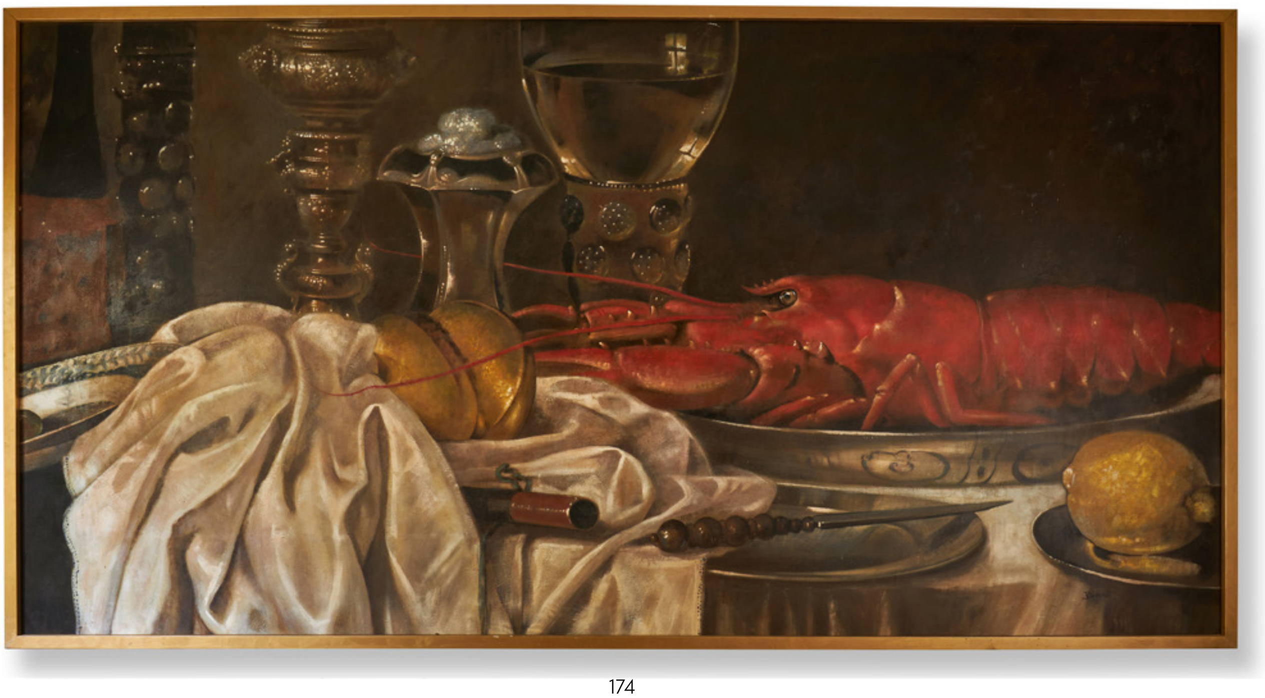


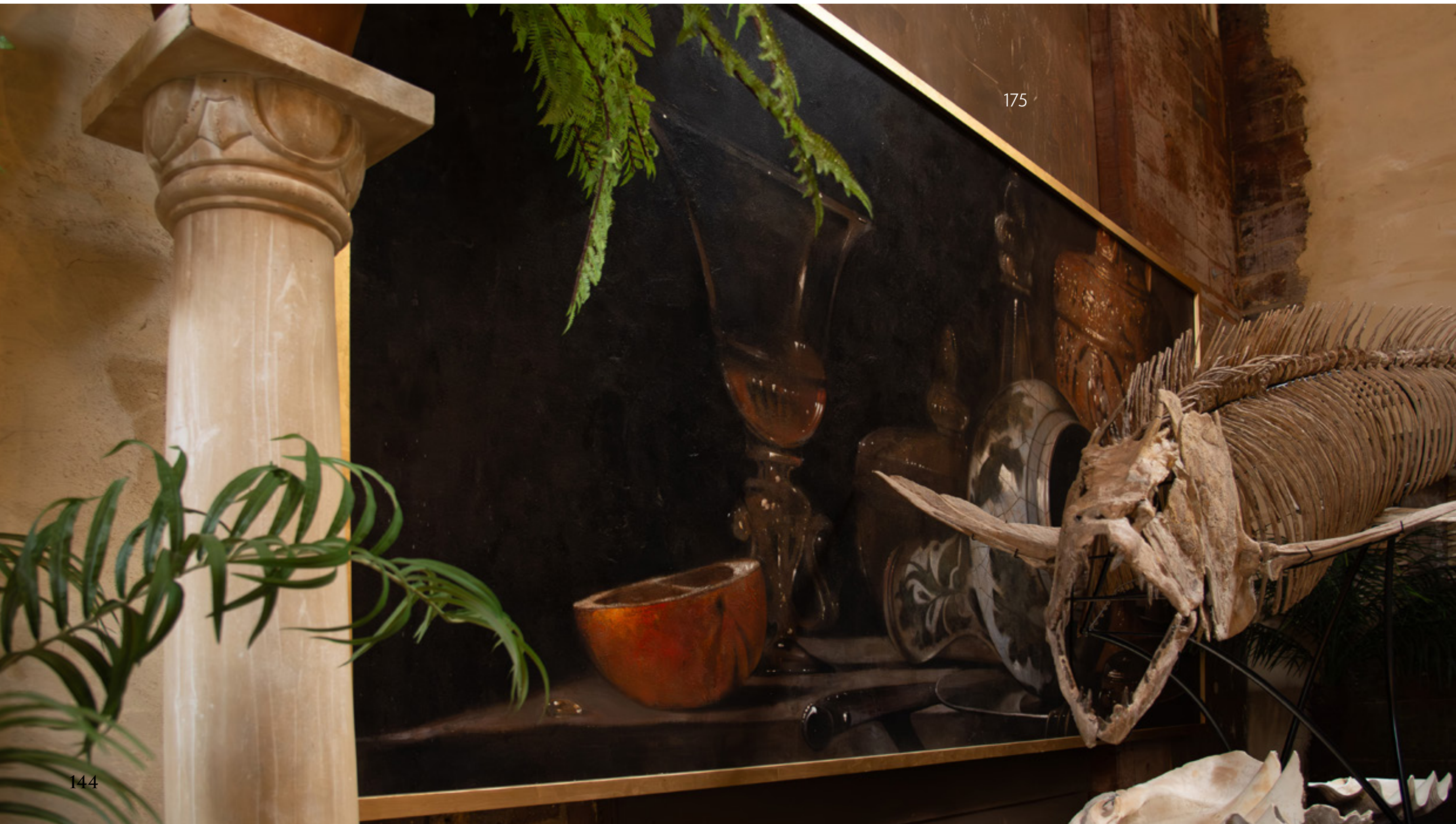
174

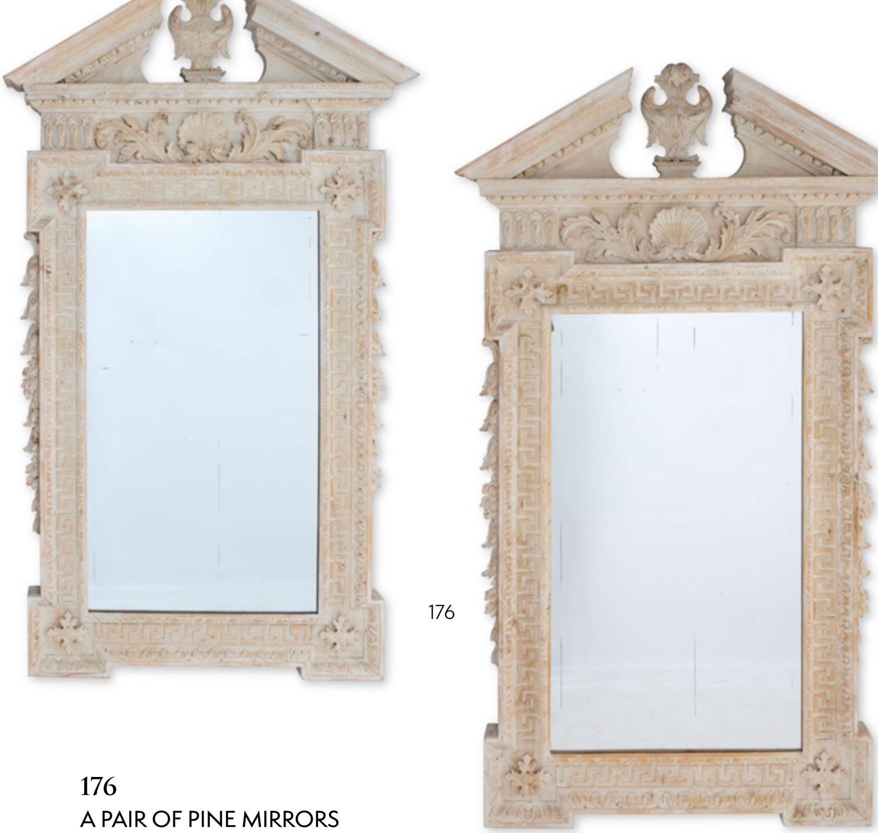
174
JAMES GEMMILL (AMERICAN B. 1954)
STILL LIFE WITH LOBSTER, LEMON AND TABLECLOTH
Oil on canvas
215 x 415cm (84½ x 163¼ in.)

£2,000-3,000

175
JAMES GEMMILL (AMERICAN B. 1954)
STILL LIFE WITH VENETIAN GLASS AND VASES
Oil on canvas
206 x 407cm (81 x 160 in.)

£2,000-3,000





176

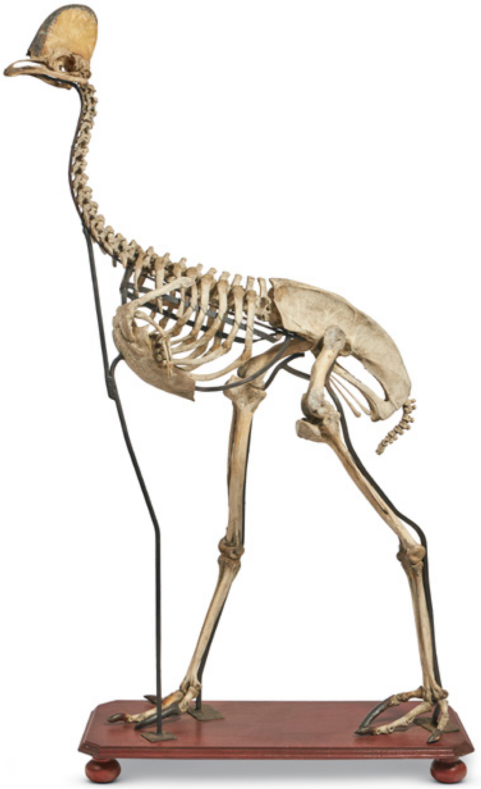
176

A PAIR OF PINE MIRRORS

MODERN, IN THE GEORGE II STYLE

Each with broken pediment and Greek key and foliate craving
163cm high, 94cm wide

£3,000-5,000



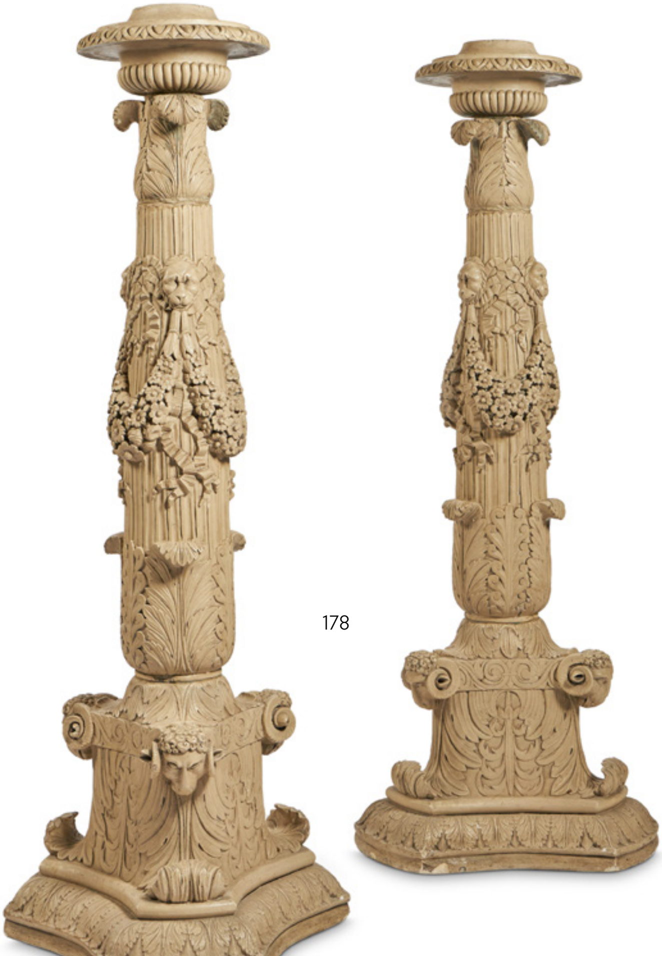
177

177 Y

A SKELETON OF A CASSOWARY (CASUARIUS) BIRD

On a modern mahogany base
162cm high, the base 84cm long overall

£1,000-1,500



178

178

A PAIR OF VICTORIAN PAINTED PLASTER TORCHERES

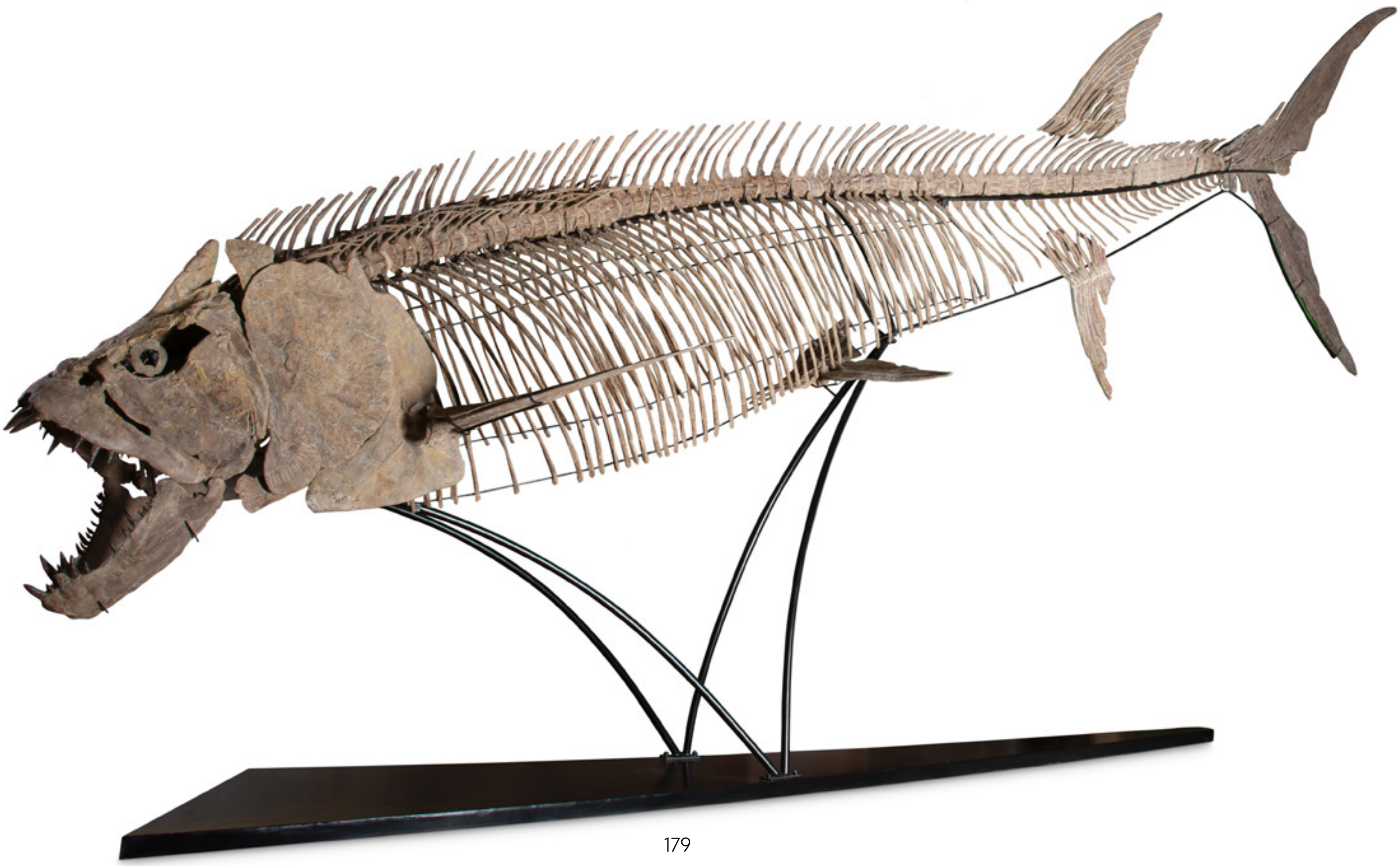
MID 19TH CENTURY, IN THE MANNER OF PIRANESI

Decorated with floral swags and ram's masks
143cm high, 54cm wide

Provenance:
Sir John Gladstone, 1st Baronet (1764-1851) and by descent at Fasque Castle, Scotland until offered 'Fasque-The Seat of the Gladstones', Christie's London, 7 May 2008, lot 65.

£1,000-2,000

XIPHACTINUS AUDAX



179

179 ■ ‡
XIPHACTINUS AUDAX (LATE CRETACEOUS)
Santonian
Smoky Hill Chalk
Grove County
Kansas
230cm high, 415cm wide, 155cm deep (including stand)

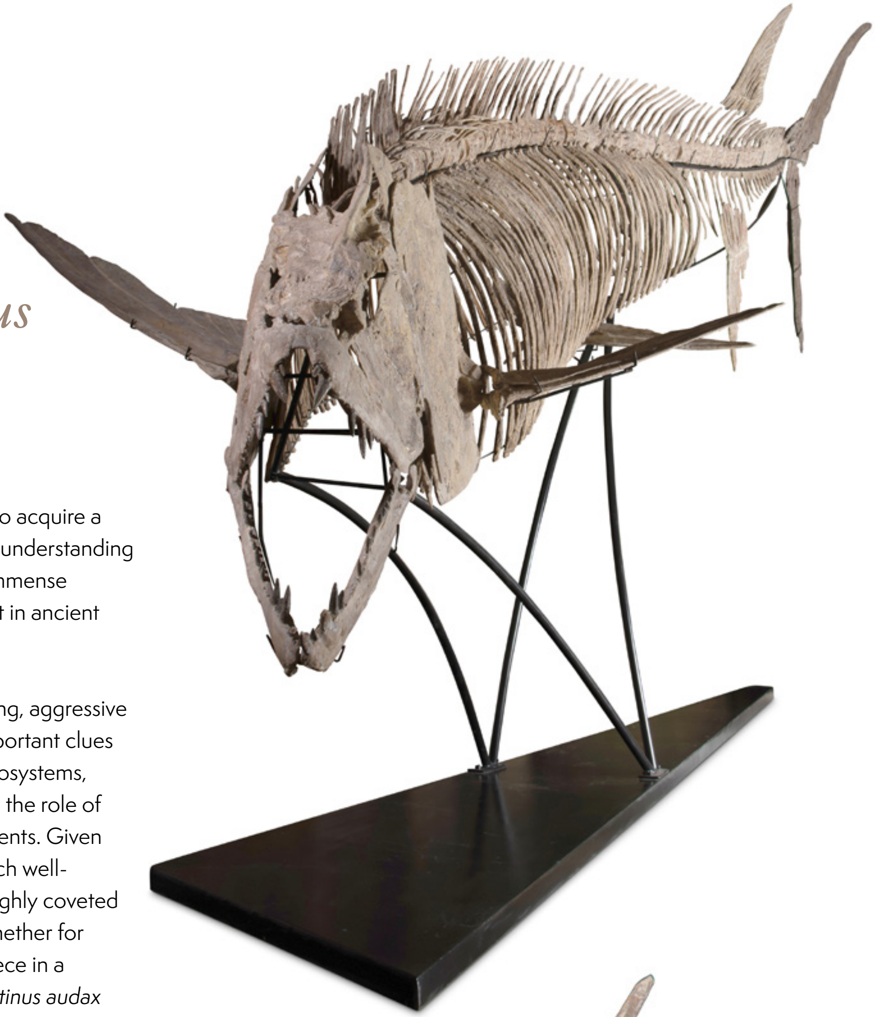
£100,000-150,000

This impressive specimen of *Xiphactinus audax,* a large and predatory fish from the late Cretaceous period, provides an extraordinary glimpse into the ancient marine ecosystems that once dominated Earth's oceans. Known for its elongated body, large teeth, and fearsome appearance, *Xiphactinus audax* was one of the most formidable predators of its time. With its sleek, torpedo-shaped form and powerful jaws, it likely preyed on smaller fish and marine reptiles, making it a significant apex predator in its environment.

The fossil offered in this lot is particularly remarkable for its exceptional preservation, showcasing the well-defined details of the fish's skeletal structure. *Xiphactinus audax* is known for its large size, with some individuals growing over 16 feet long, and this specimen exemplifies the impressive scale and power of this extinct species. The preservation of the bones and other features provides invaluable insight into the anatomy, biology, and behavior of this Cretaceous predator.

This species lived approximately 100 to 70 million years ago during the late Cretaceous period, a time when the Earth's oceans were home to a diverse array of marine life. Fossils of *Xiphactinus audax* are highly sought after by paleontologists and collectors alike due to the rarity of well-preserved specimens.

> “This species lived approximately 100 to 70 million years ago during the late Cretaceous period.”



This lot represents a unique opportunity to acquire a significant fossil that not only adds to the understanding of prehistoric marine life but also holds immense aesthetic appeal for those with an interest in ancient species.

The *Xiphactinus audax* was a fast-swimming, aggressive fish, and its fossilized remains provide important clues about the dynamics of ancient marine ecosystems, including predator-prey relationships and the role of apex predators in shaping their environments. Given the rarity of such fossils, particularly in such well-preserved condition, this specimen is a highly coveted and valuable piece for any collection. Whether for display, further research, or as a centerpiece in a museum or private collection, this *Xiphactinus audax fossil* is an exceptional opportunity to acquire a rare and fascinating piece of the prehistoric world.

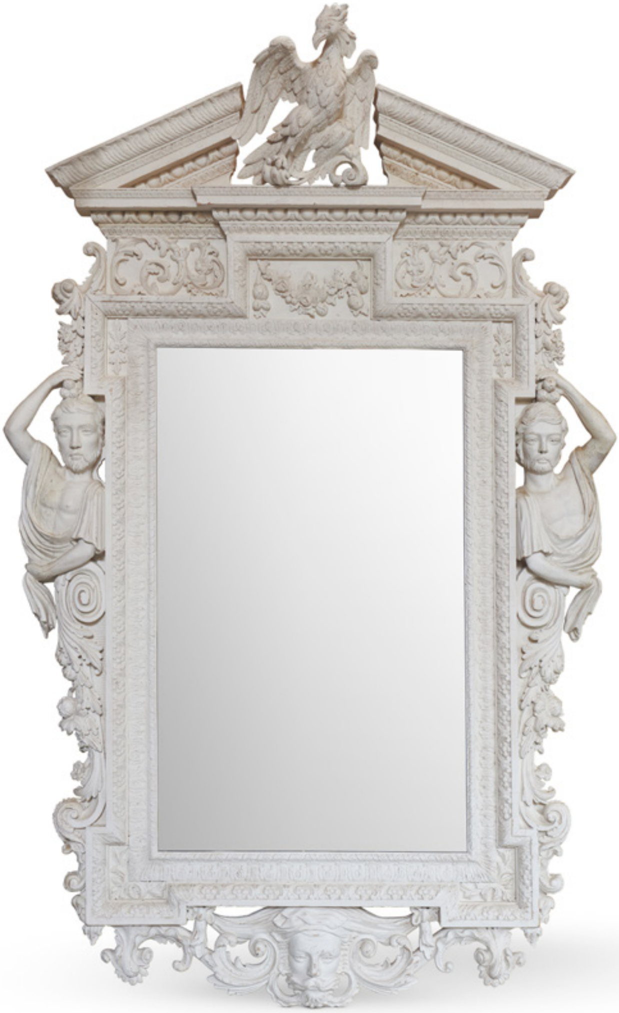
180

A WHITE PAINTED 'CROOME COURT' MIRROR

MODERN, BY A MODERN GRAND TOUR, IN THE MANNER OF MATHIAS LOCK

The rectangular plate flanked by figures and surmounted by a broken pediment
240cm high, 170cm wide

£2,000-4,000



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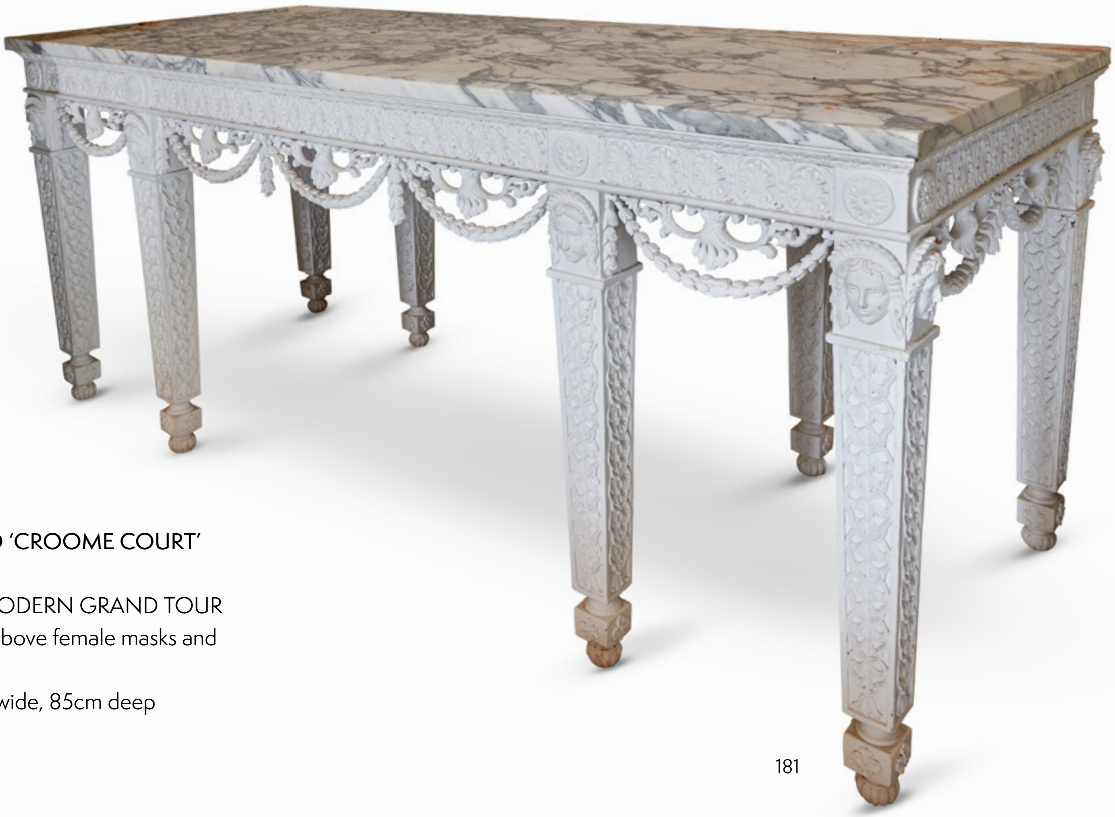


181

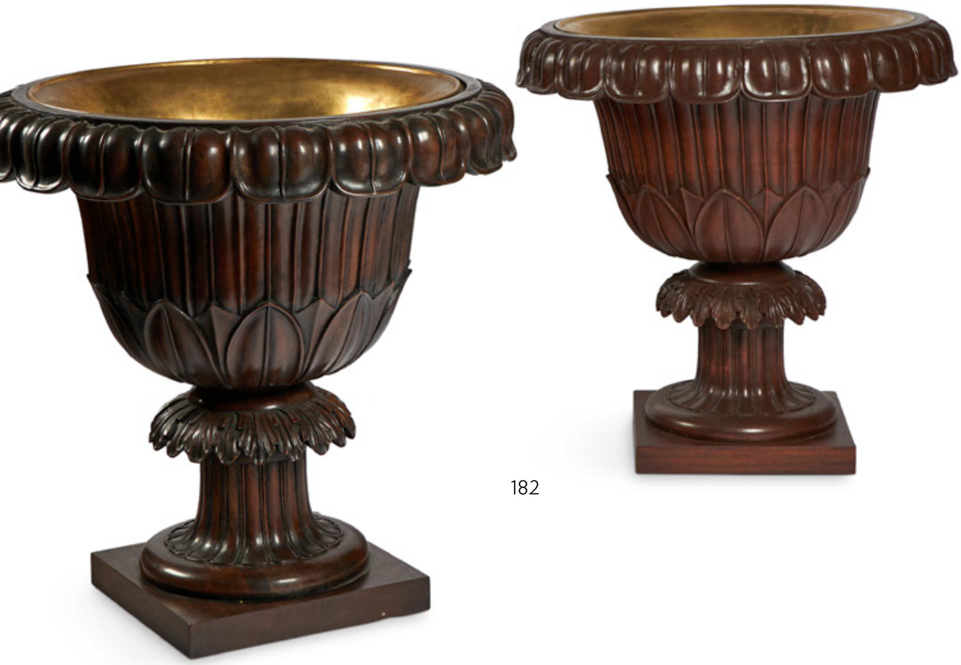
A WHITE PAINTED 'CROOME COURT' CONSOLE TABLE

MODERN, BY A MODERN GRAND TOUR

With a marble top above female masks and foliate carvings
89cm high, 212cm wide, 85cm deep

£3,000-5,000

181



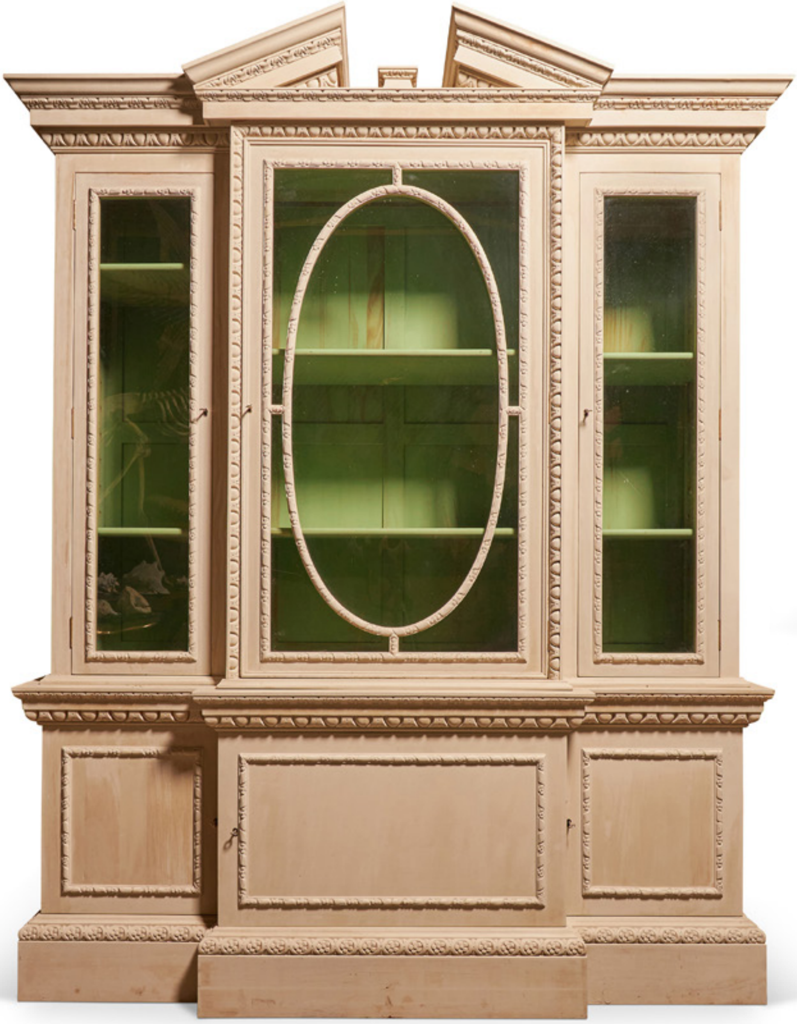
182

182 Y

A PAIR OF MAHOGANY CIRCULAR WINE COOLERS

MODERN, BY A MODERN GRAND TOUR
Each with brass liners
61cm high, 63cm wide

£500-800



183

183

A PAIR OF GREY PAINTED 'HALLET' BREAKFRONT BOOKCASES

MODERN, BY A MODERN GRAND TOUR
With three glazed doors surmounted by a broken pediment
246cm high, 198cm wide, 54cm deep

£3,000-5,000

184

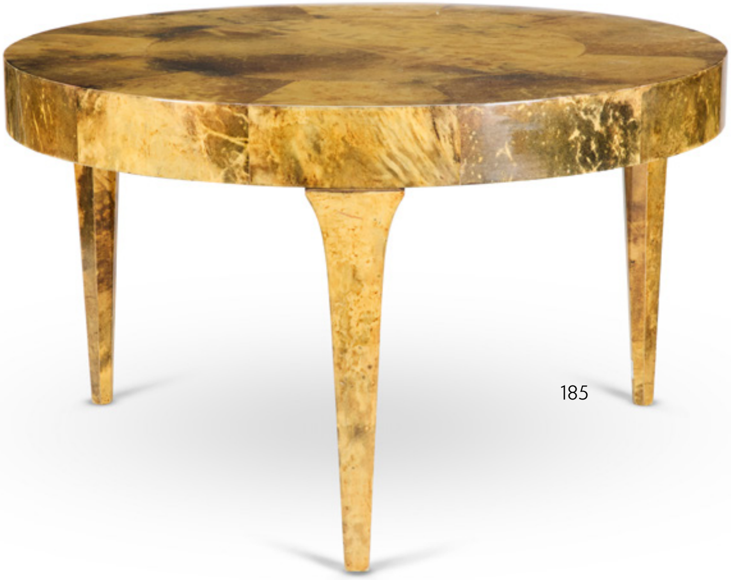
184 Y
A GIANT CLAM SHELL (TRIDACNA GIGAS)
72cm wide

Together with three smaller giant clam shells

£600-1,000

185 Y
ALDO TURA (ITALIAN, 1909-1963) ATTRIBUTED
A CENTRE TABLE, MID 20TH CENTURY
In lacquered vellum
77cm high, 130cm diameter

£1,500-2,500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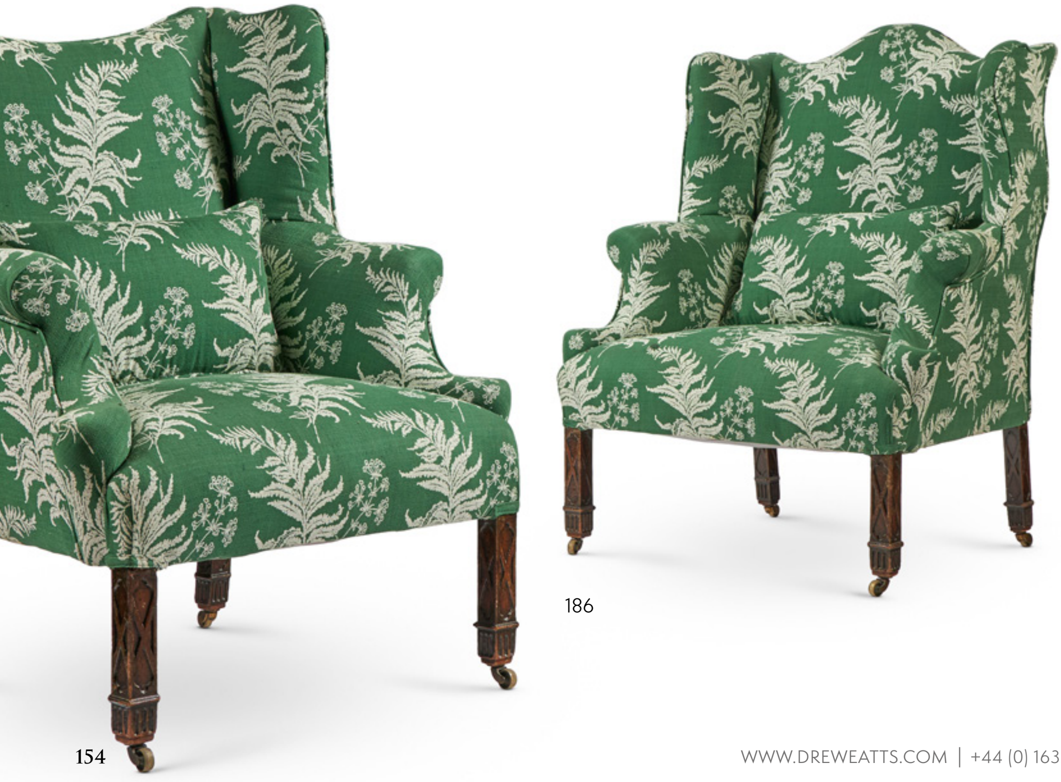
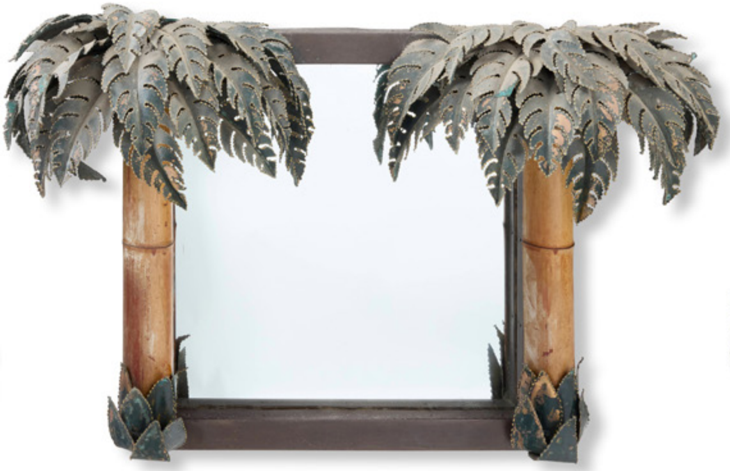

186

186 Y
A PAIR OF MAHOGANY WING ARMCHAIRS
20TH CENTURY
Each upholstered in green fern pattern cotton
107cm high, 79cm wide, 74cm deep

£600-1,000



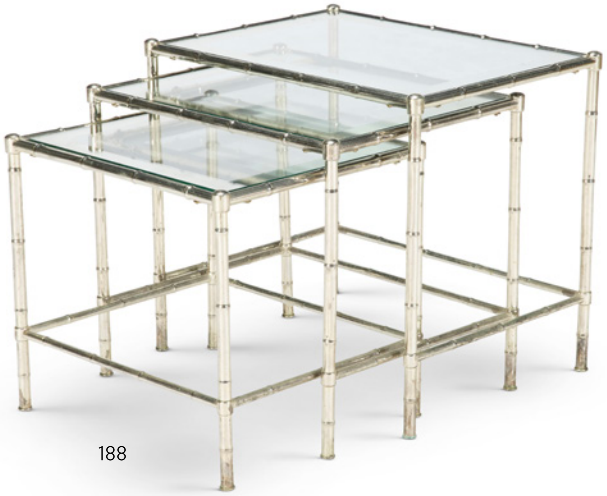
187

187

CHRISTIAN TECHOUEYRES FOR MAISON JANSEN (FRENCH); ATTRIBUTED

A PALM MIRROR AND THREE PALM WALL LIGHTS; SECOND HALF 20TH CENTURY
Patinated sheet metal and bamboo
Mirror: 64cm high, 72cm wide, 26cm deep
Wall lights: 47cm high, 42cm wide, 22cm deep

£2,000-3,000



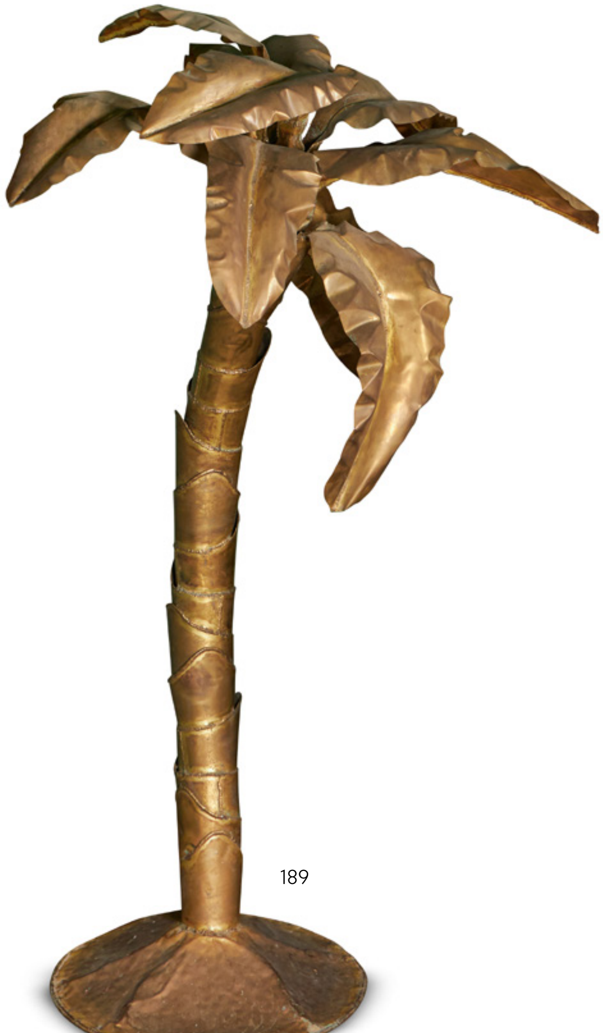
188

188

MAISON JANSEN (FRENCH); ATTRIBUTED

A SET OF THREE NESTING TABLES; SECOND HALF 20TH CENTURY
Silvered metal modelled as bamboo, with glass tops
Largest table; 46.5cm high, 52cm wide, 40cm deep

£800-1,200



189

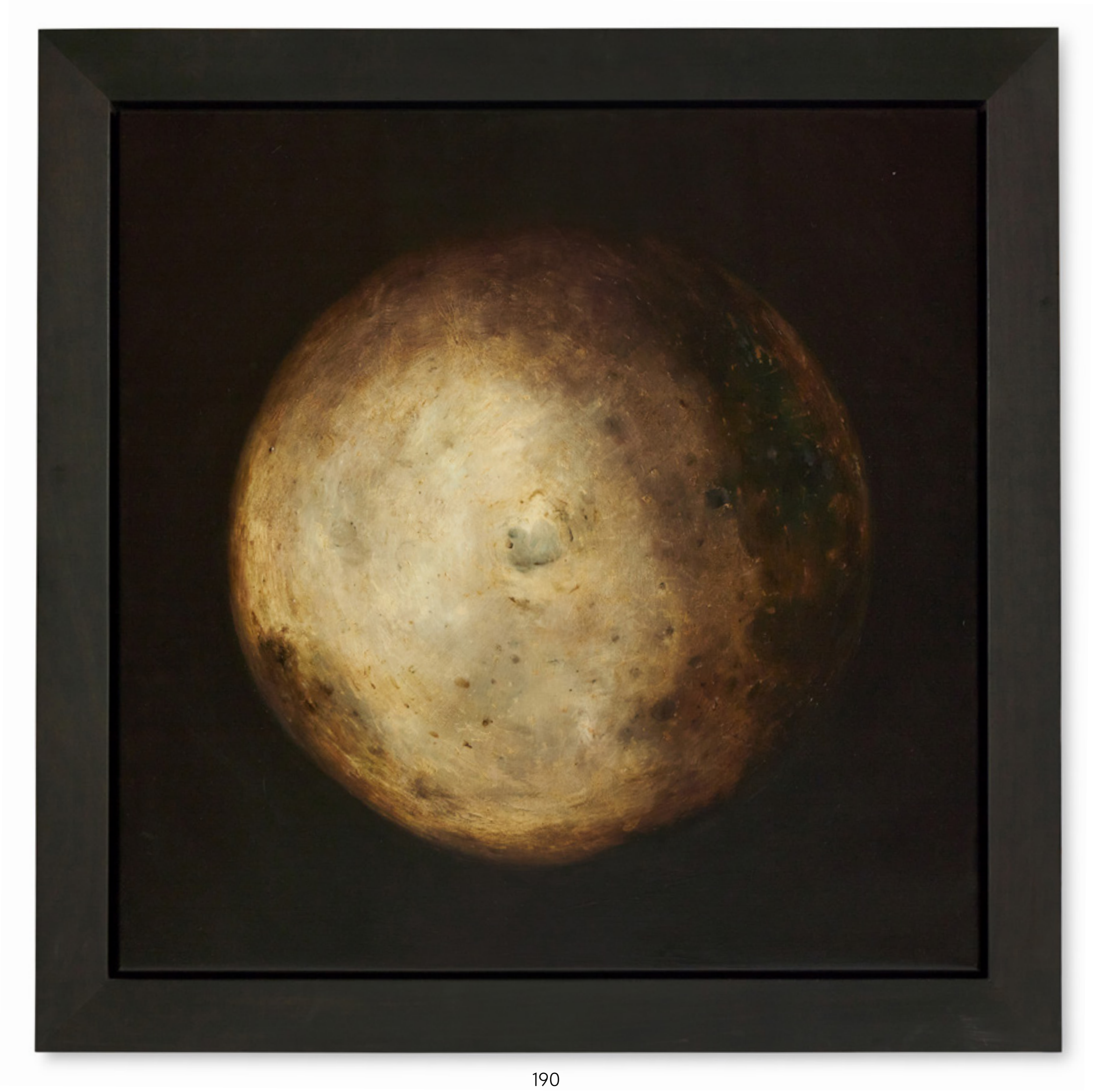
189

A LARGE GILT METAL FLOOR STANDING PALM TREE FLOOR LIGHT

1970s
Fitted for electricity
230cm high approximately

£2,000-3,000

JAMES PERKINS STUDIO
DARK SIDE OF THE MOON



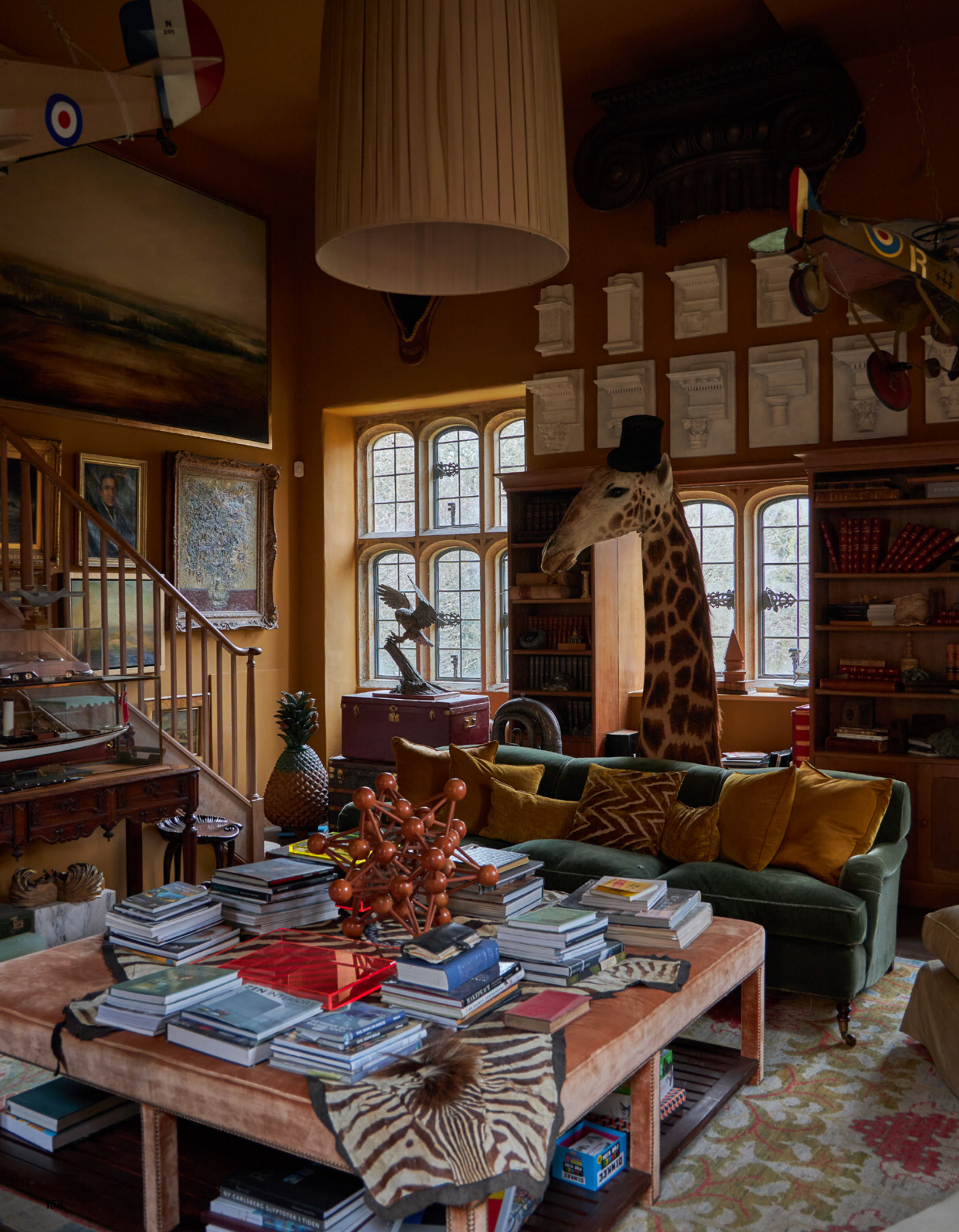
190

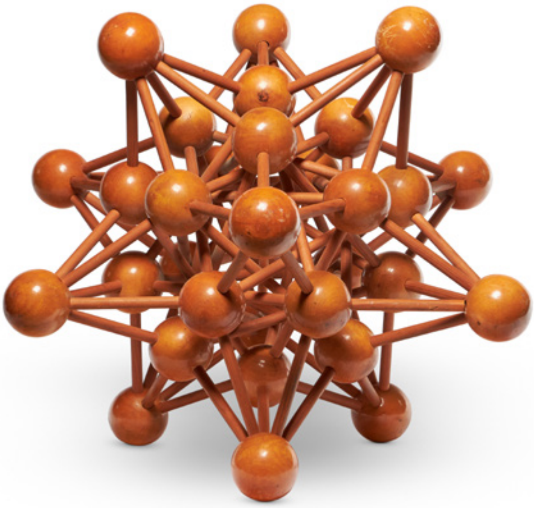
190
JAMES PERKINS STUDIO
DARK SIDE OF THE MOON
Oil on canvas
70.5 x 70cm (27¾ x 27½ in.)

£2,000-3,000

In *Dark Side of the Moon,* James Perkins invites the viewer into a more introspective realm, where the moon's shadowed hemisphere—often referred to as the "dark side"—becomes a profound symbol of the unknown. The artist's masterful use of oil paints creates a hauntingly beautiful depiction of the moon's hidden face, one that remains largely out of view from Earth. This obscurity, both literal and metaphorical, evokes feelings of mystery and contemplation, compelling us to reflect on the vastness of space and the enigma of the universe that lies beyond our understanding.

The "dark side" in Perkins' piece represents more than just a physical location—it embodies the hidden, the unexplored, and the unexplained elements of existence. The mood of the painting is somber yet captivating, offering an invitation to delve into the depths of our own thoughts and emotions. In capturing this celestial enigma, Perkins speaks to the human condition itself—our constant pursuit of knowledge and the inevitable allure of what remains out of reach. Through this painting, he confronts us with the vastness of space, a reminder of how much of the universe remains beyond our grasp, yet how it continues to shape our curiosity and imagination.

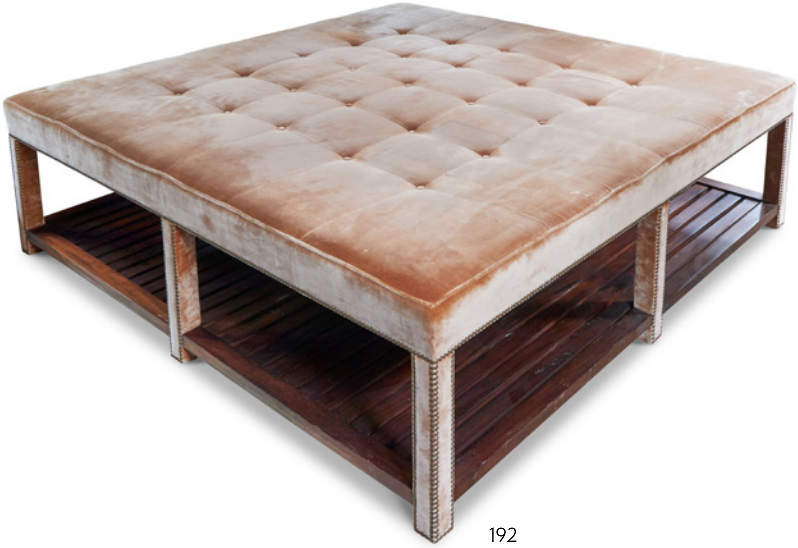




191

191
A WOODEN SCIENTIFIC MODEL OF AN ATOM
POSSIBLY FRENCH, SECOND HALF 20TH CENTURY
50cm high, 60cm wide

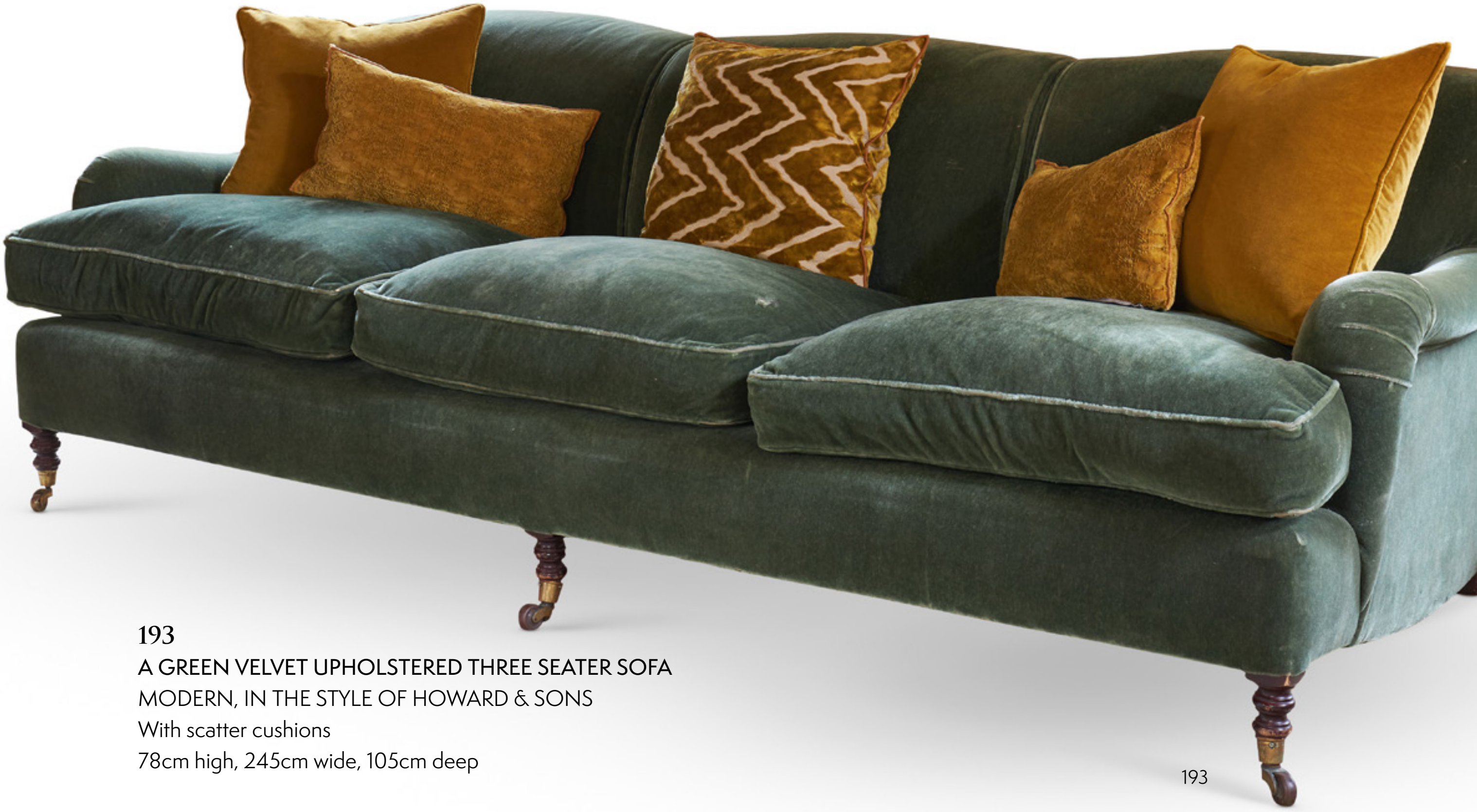
£400-600



192

192 Y
A CLOSE NAILED VELVET UPHOLSTERED MAHOGANY CENTRE STOOL
MODERN
With an undertier
52cm high, 175cm square

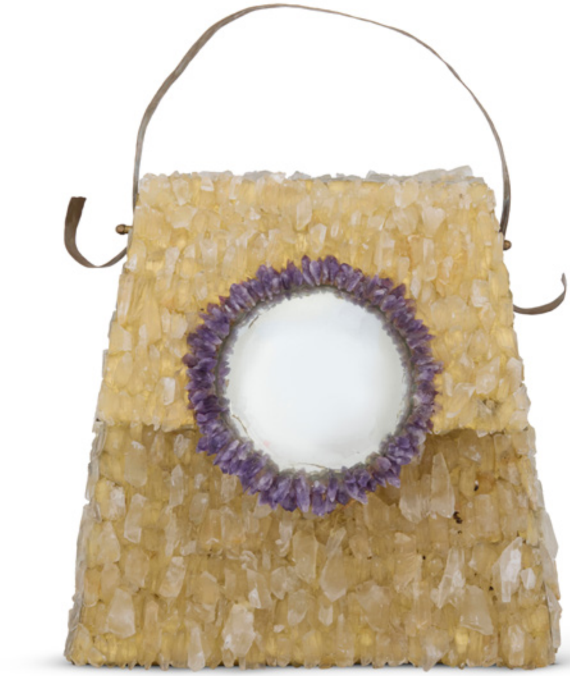
£2,000-3,000



193

193
A GREEN VELVET UPHOLSTERED THREE SEATER SOFA
MODERN, IN THE STYLE OF HOWARD & SONS
With scatter cushions
78cm high, 245cm wide, 105cm deep

£1,500-2,500



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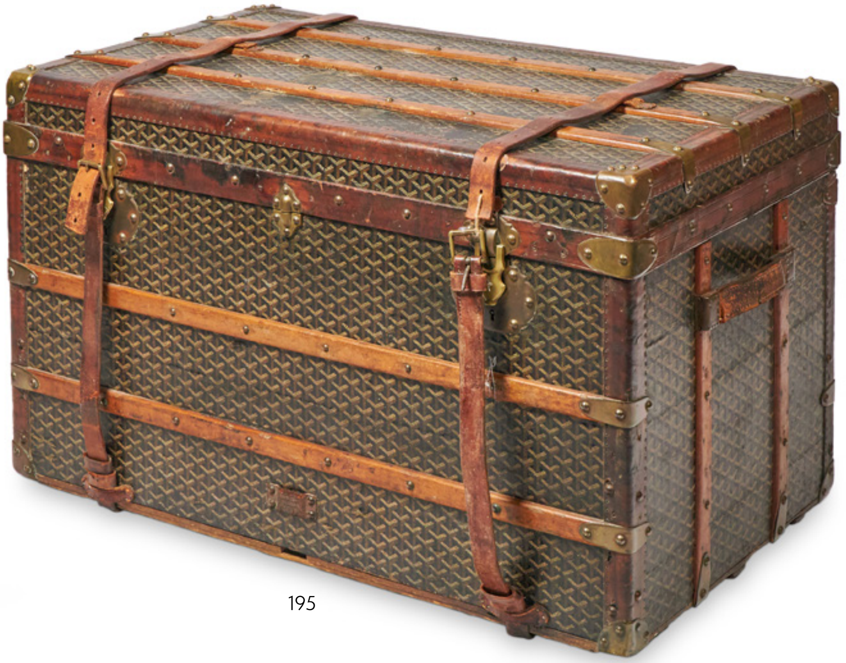


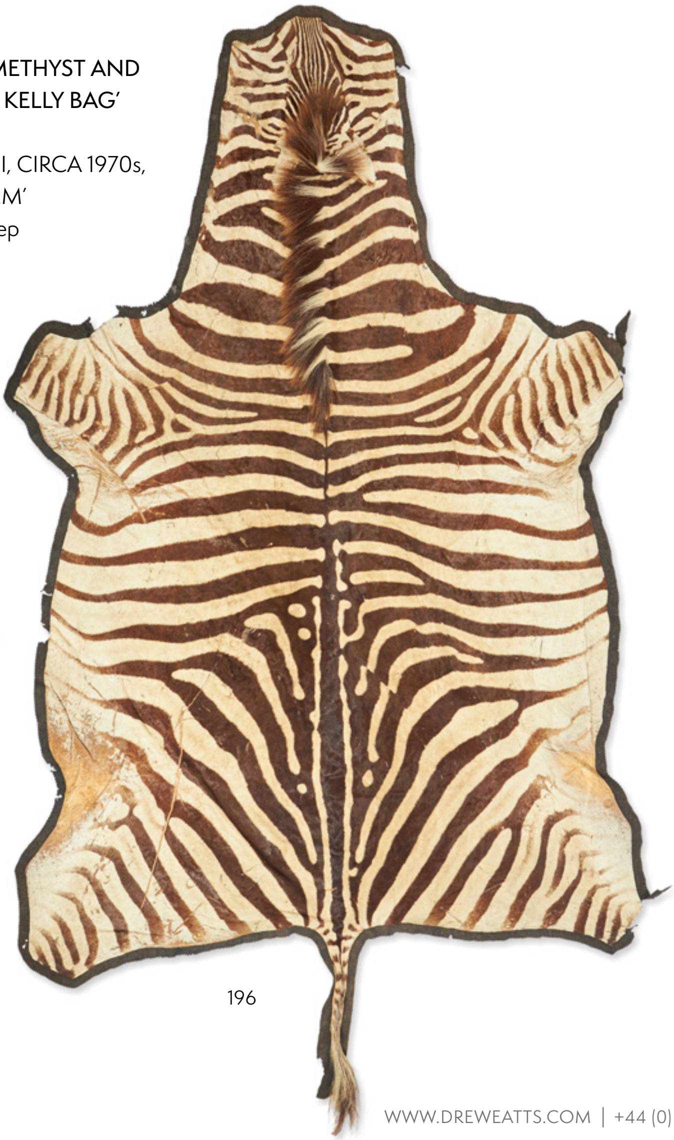
195

194

A GILT METAL, QUARTZ, AMETHYST AND MIRRORED 'AFTER HERMES KELLY BAG' WALL LIGHT

IN STYLE OF ENZO MISSONI, CIRCA 1970s,
Bearing the soldered initials 'E.M'
39cm high and wide, 13cm deep

£700-1,000



196

195

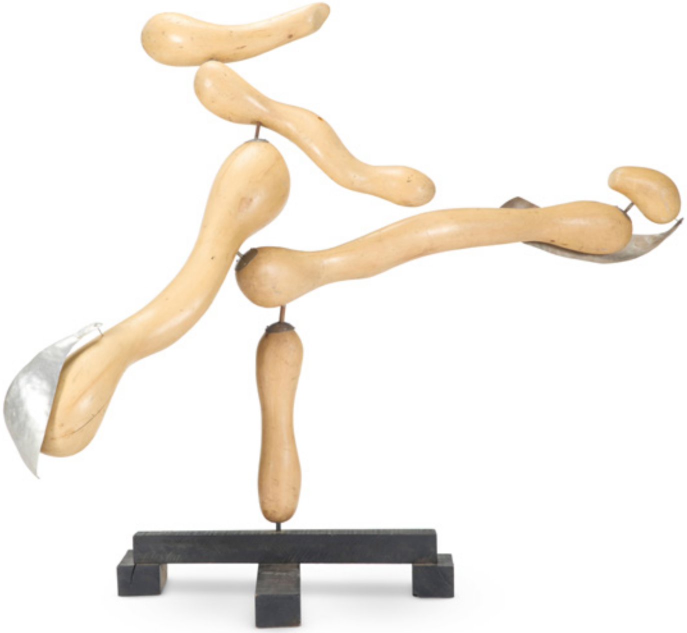
MALLES GOYARD, MONOGRAM
CANVAS STEAMER TRUNK
FIRST HALF 20TH CENTURY
55cm high, 93cm wide, 54cm deep

£1,500-2,500

196 Y

A ZEBRA (EQUUS QUAGGA) SKIN RUG
305cm long, 164cm wide

£300-500

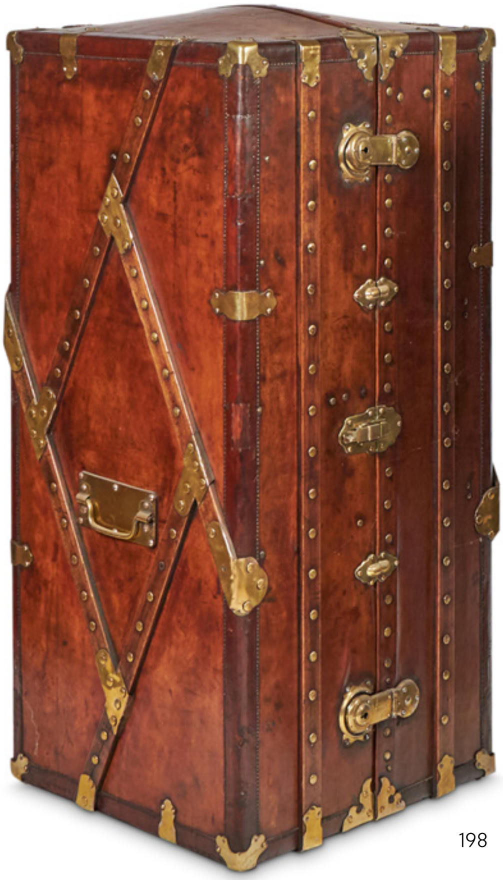


197

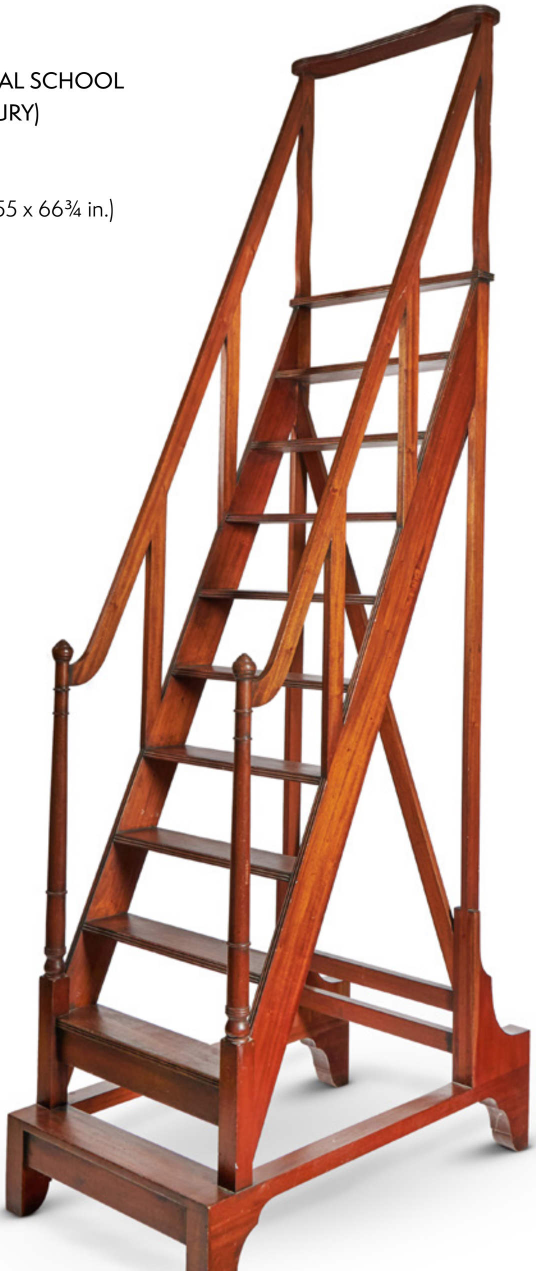
197

CONTINENTAL SCHOOL
(20TH CENTURY)
UNTITLED
Mixed media
140 x 170cm (55 x 66¾ in.)

£800-1,200



198



199

198

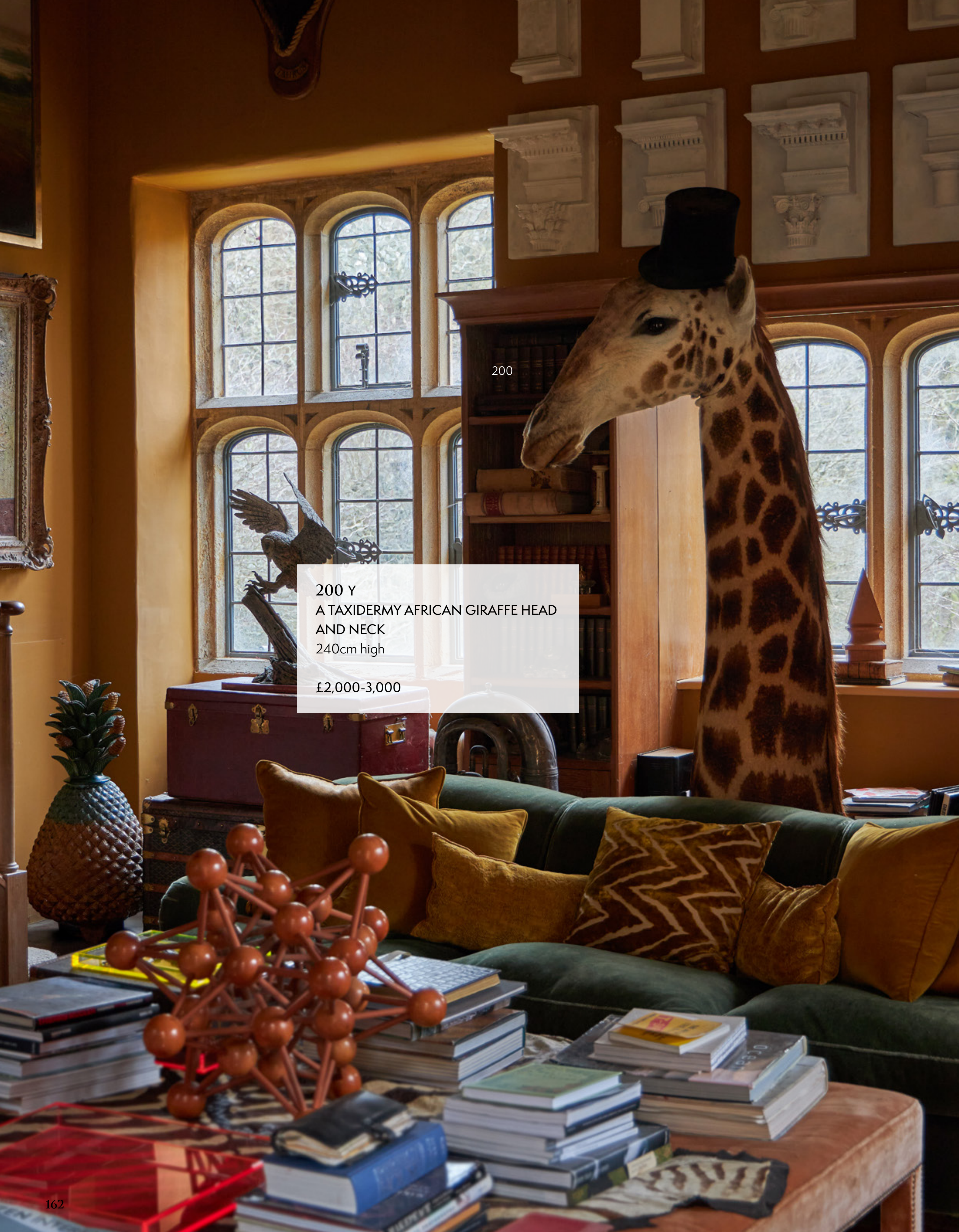
A BROWN LEATHER WARDROBE TRUNK
FIRST HALF 20TH CENTURY
With decorative wooden straps to the exterior
121cm high upright

£2,000-3,000

199 Y

A SET OF 'HIGH HALL' MAHOGANY
LIBRARY STEPS
MODERN, BY A MODERN GRAND TOUR
280cm high, 64cm wide, 100cm deep

£1,500-2,500

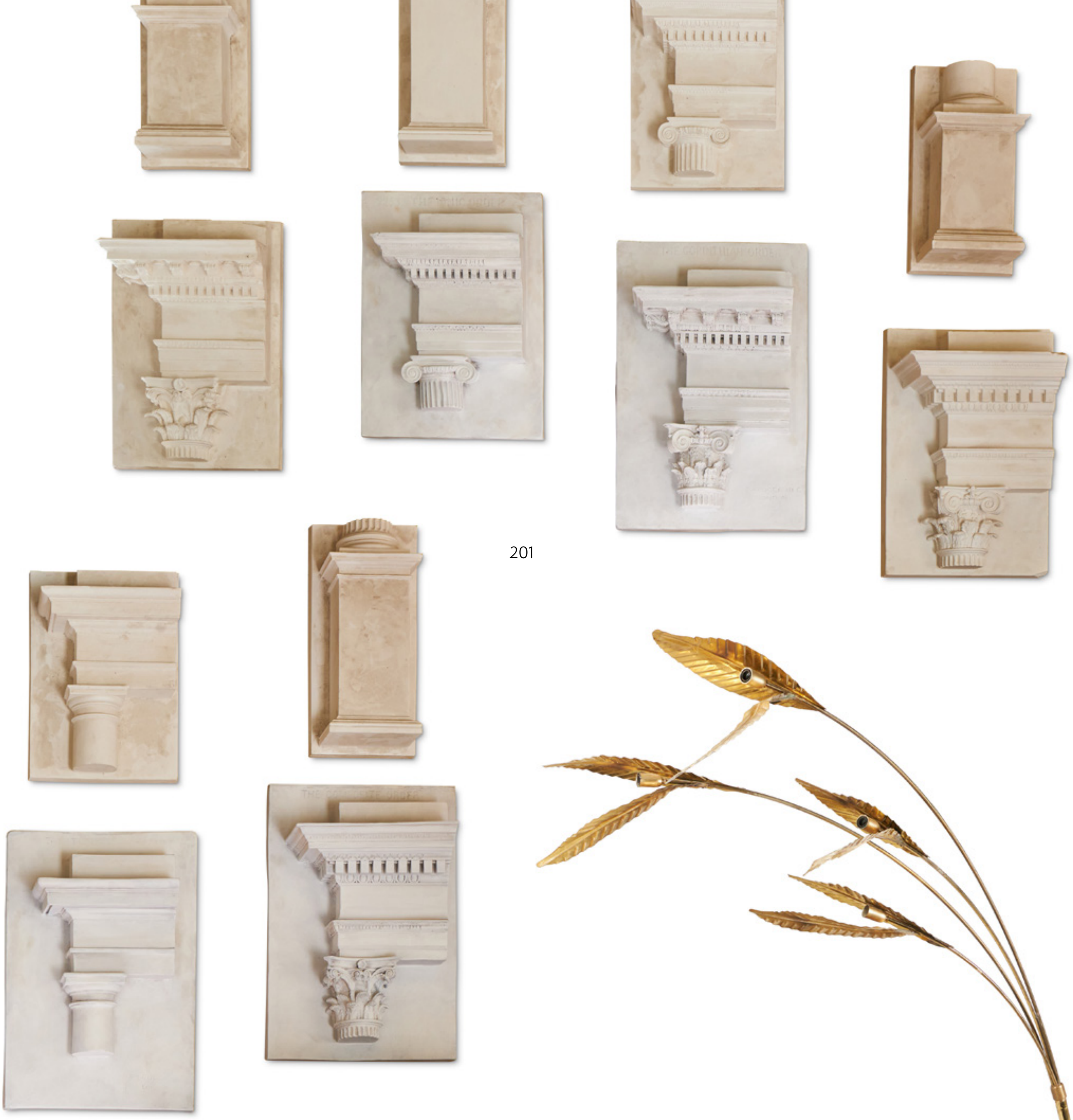


200 Y

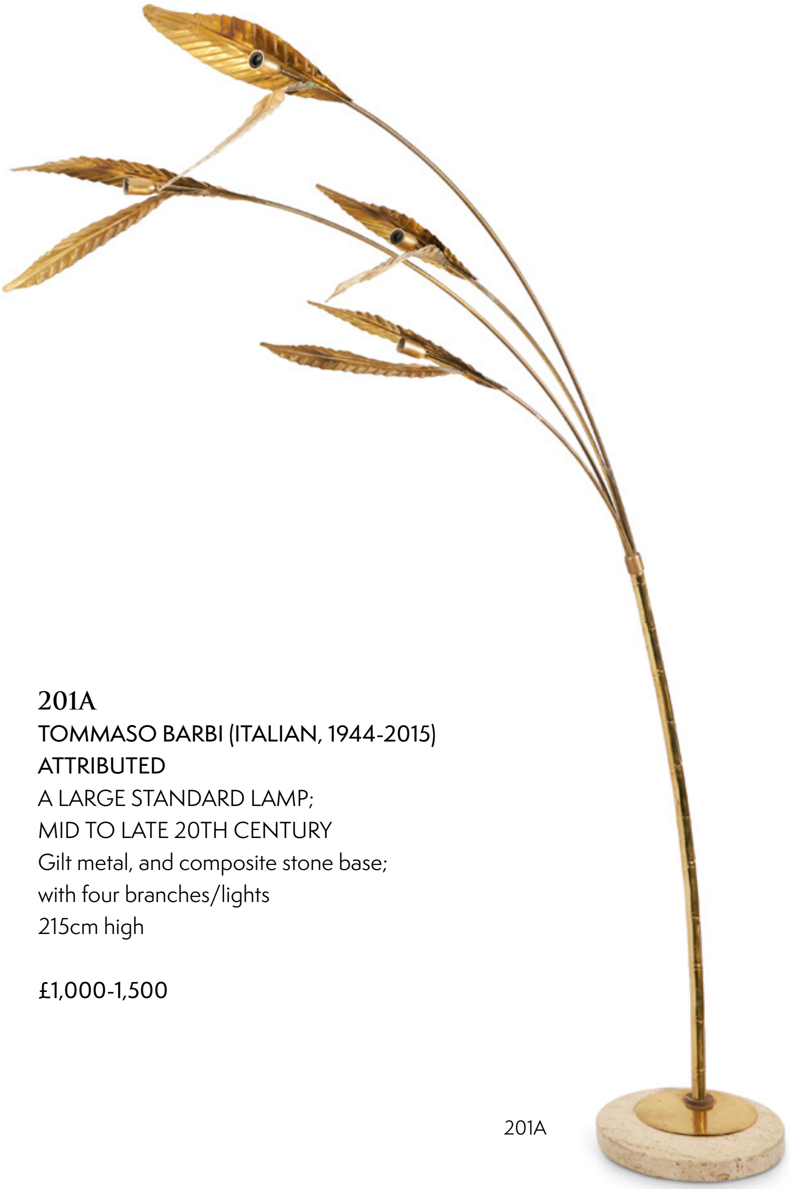
A TAXIDERMY AFRICAN GIRAFFE HEAD AND NECK

240cm high

£2,000-3,000



201



201A

201

TWELVE PLASTER PANELS OF ARCHITECTURAL CAPITALS AND PLINTHS

MODERN, AFTER D. BRUCCIANI & CO
The largest 59cm high 39cm wide

£3,000-5,000

201A

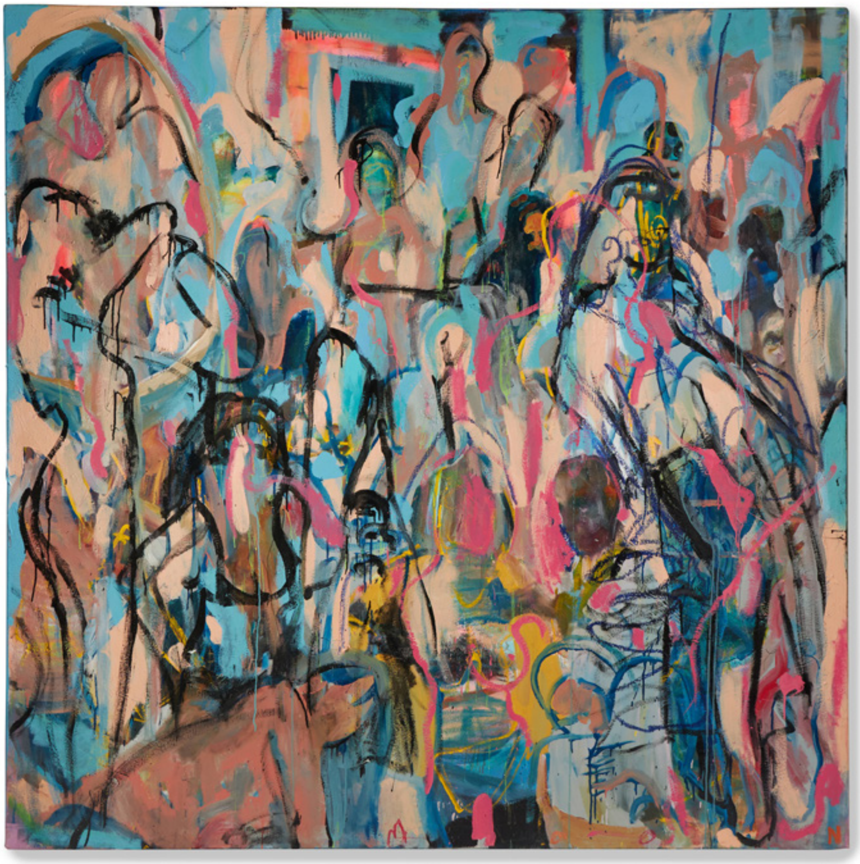
TOMMASO BARBI (ITALIAN, 1944-2015) ATTRIBUTED

A LARGE STANDARD LAMP;
MID TO LATE 20TH CENTURY
Gilt metal, and composite stone base;
with four branches/lights
215cm high

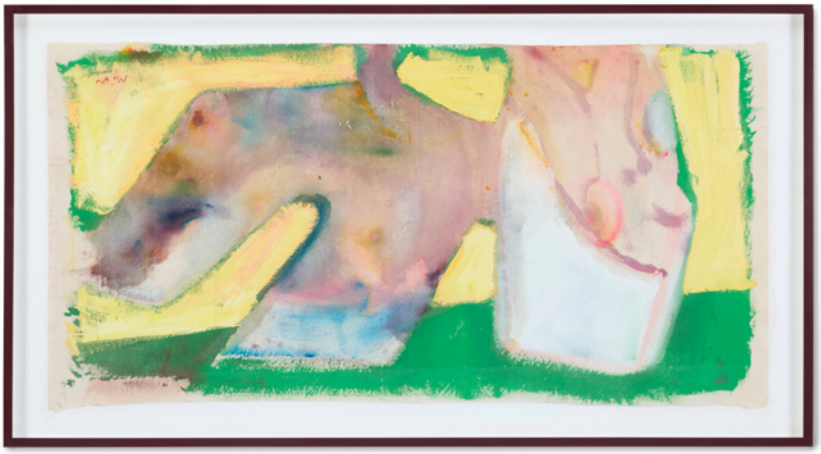
£1,000-1,500

202 λ
CHRIS MOON (BRITISH B. 1977)
GIRLS GIRLS GIRLS
Oil on canvas
Signed (lower right)
198.5 x 198.5cm (78 x 78 in.)
Unframed

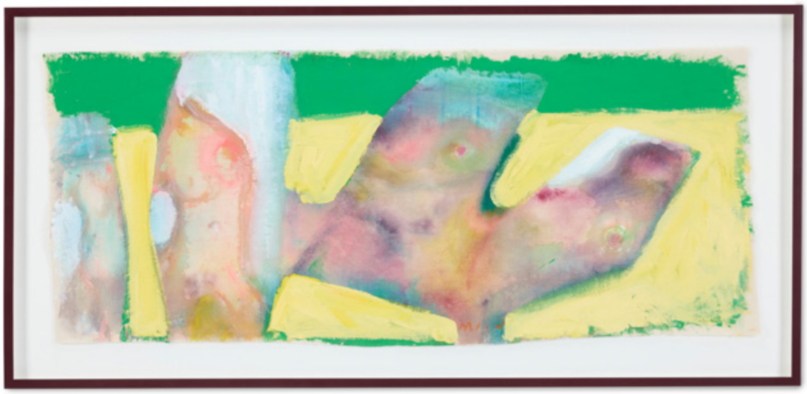
£4,000-6,000



202

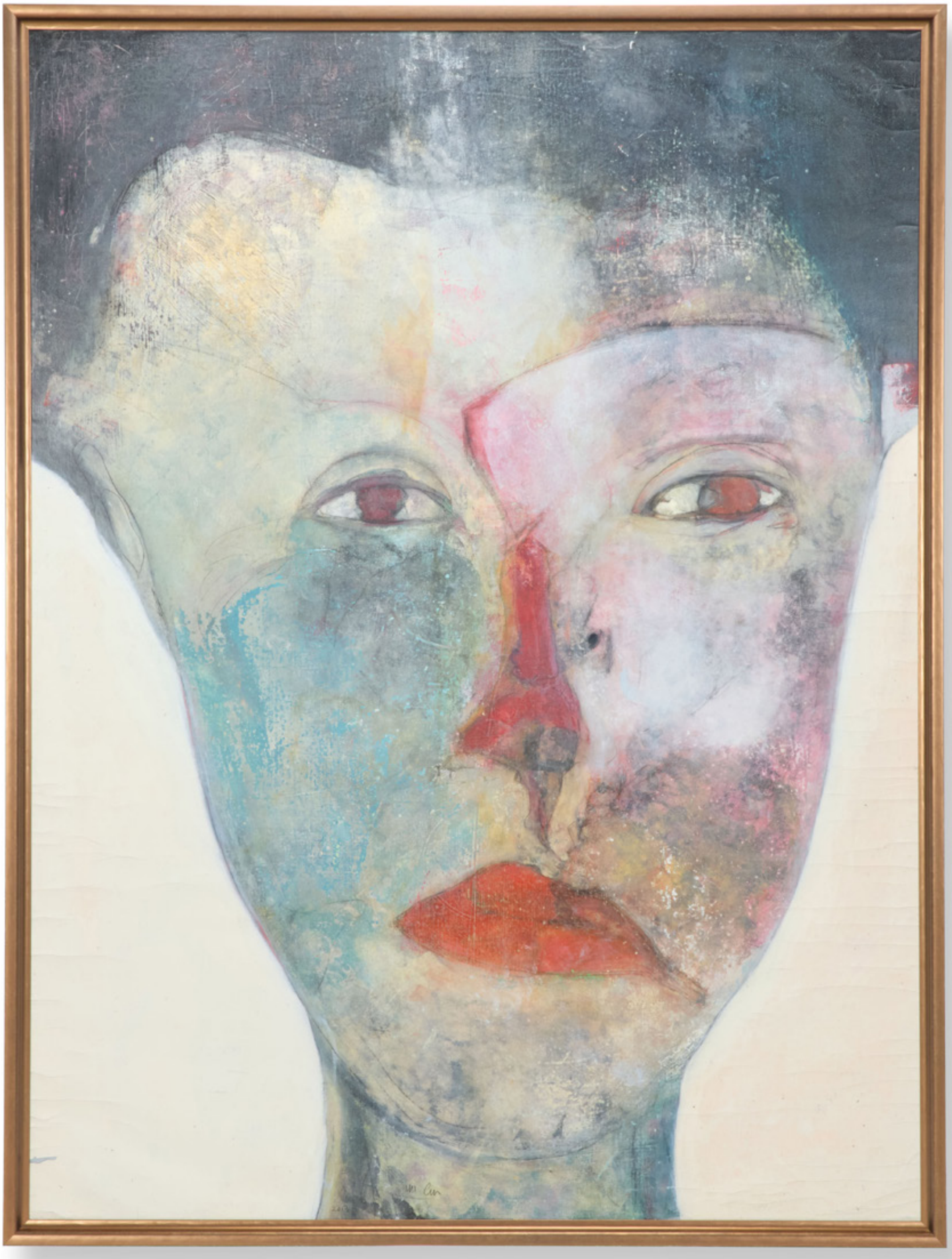


203



203 λ
CHRIS MOON (BRITISH B. 1977)
LAZY BONES (DIPTYCH)
Oil on unstretched canvas
Each signed (lower right)
78 x 158cm (30½ x 62in.);
63 x 154cm (30¾ x 60½ in.) (2)

£3,000-5,000

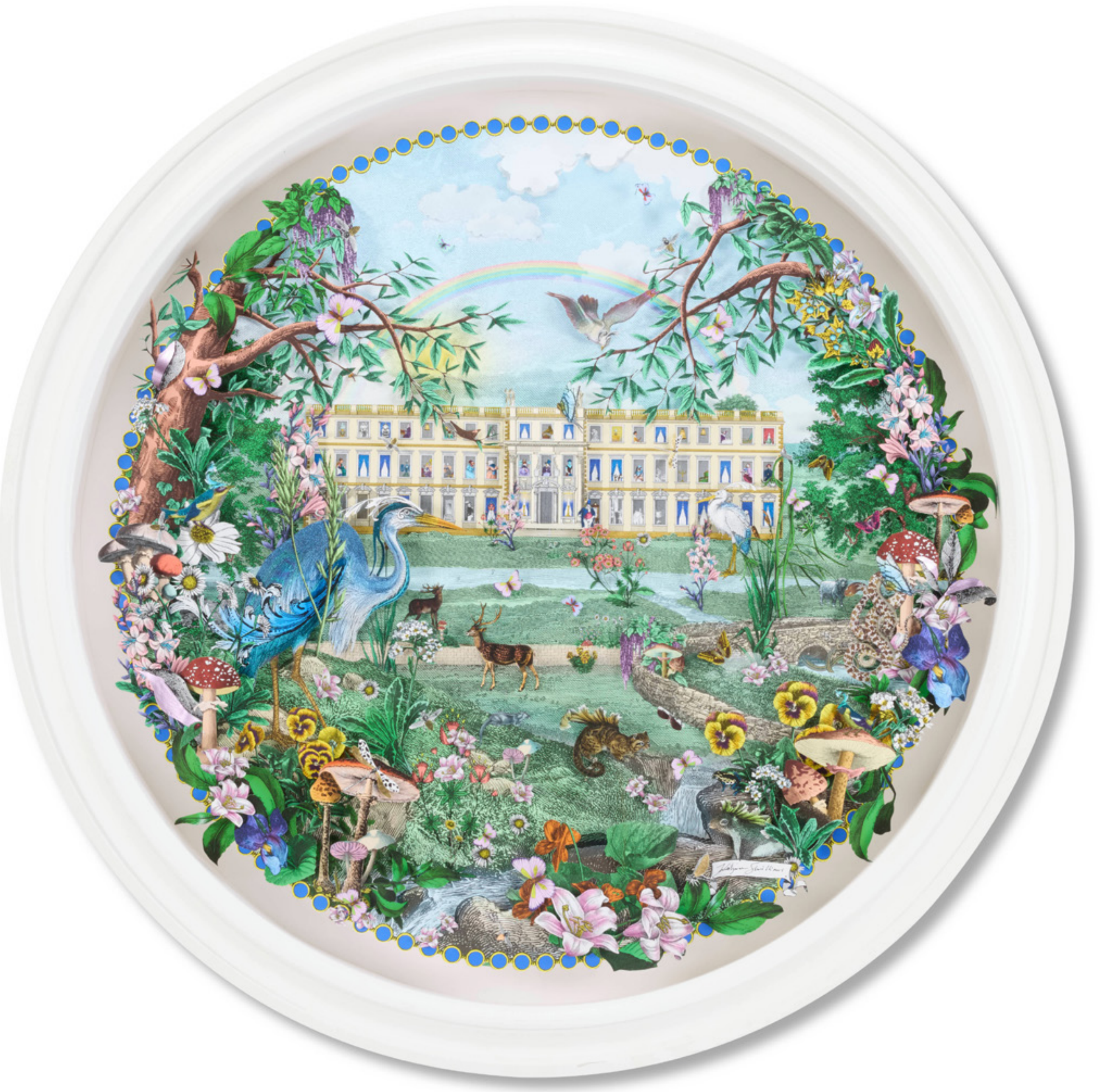


204

204 λ

VITO CECERE (ITALIAN B. 1961)
VALERIA
Mixed media on canvas
Signed and dated *2013* (lower centre)
148 x 194cm (58¼ x 76¼ in.)

£4,000-6,000



205

205

KRISTJANA WILLIAMS (ICELANDIC B.1984)

HRINGLAGA ENGLISH GARDEN

Paper collage on board

Signed (lower right)

Overall: 110 x 110cm (43¼ x 43¼ in.)

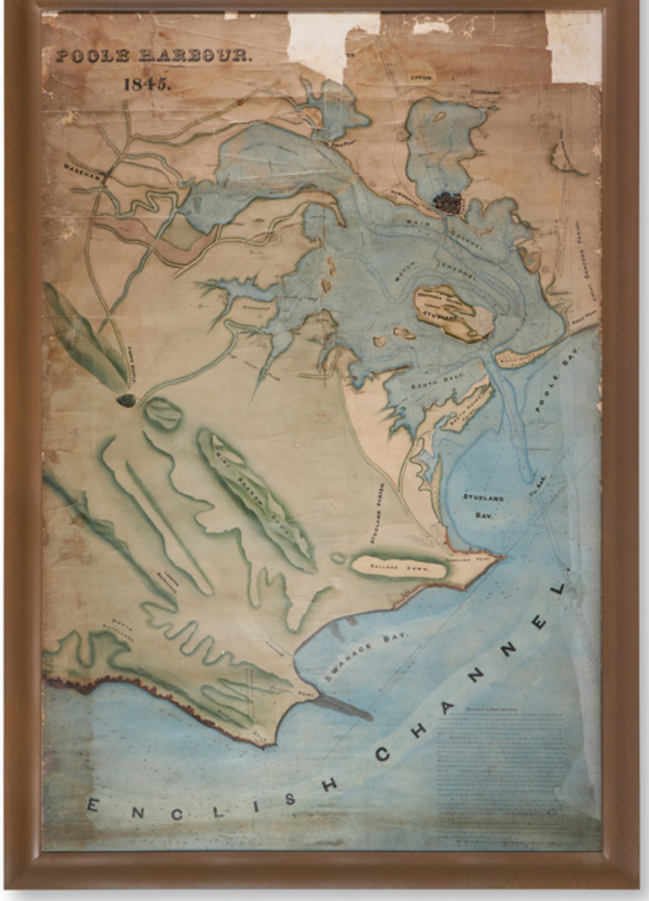
£7,000-10,000

Kristjana S Williams is an award winning graphic artist, creating 3D artworks and collage-based Limited Edition prints from her Chiswick Studio. Kristjana has gained critical acclaim for her work, and has collaborated with a number of high profile clients including Penhaligon's, The Victoria & Albert Museum, Harrods, Fortnum and Mason and Paul Smith, and her work can be found across London and around the world.

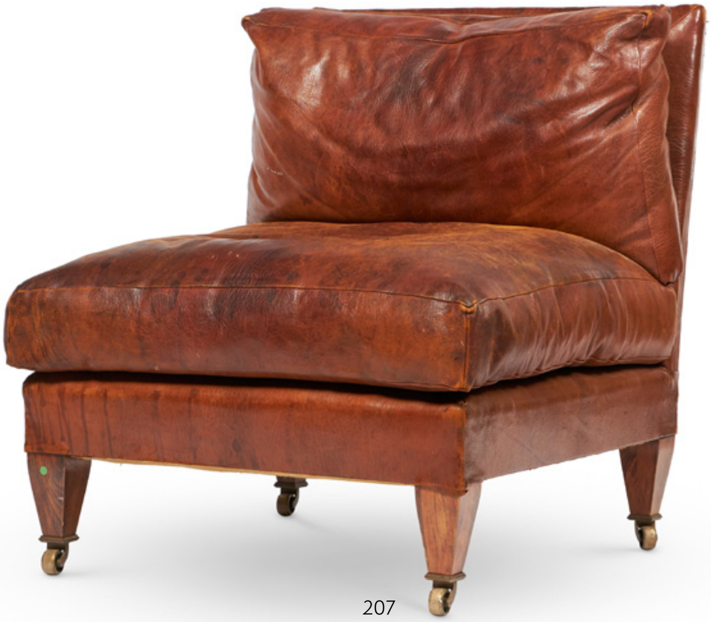
Inspired by Britain's greatest landscape artist, Lancelot 'Capability' Brown, this perfectly balanced circular tableau demonstrates the often surprising symbiosis between wild, untamed nature and man-made structure. In the style of Brown, the delicate 3D elements have been purposely positioned so that the entire vista can be viewed in one glance. A heron steps into the frame from its watery glade, poised in its elevated position over the pastoral landscape. Woodland toadstools fringe a floral border, standing tall amidst the delicate flora of the English countryside.

The viewer peers out from this natural world towards a rainbow arched palace – make this the place of your dreams or perhaps the house where your dreams come true. By request Kristjana will tailor the primary building element of this artwork, making it truly bespoke to the owner.

ENGLISH CHANNEL
POOLE BAY
100
YACHTING 100 YEARS
YACHTING 100 YEARS
Nautilus
WOLFGANG GRULKE
Nautilus
Beyond Extinction
WOLFGANG GRULKE
BURNING MAN ART ON FIRE


POOLE HARBOUR.
1845.
WAREHAM
STUDLAND BAY.
SWANAGE BAY.
POOLE BAY.
ENGLISH CHANNEL.

206



207

206

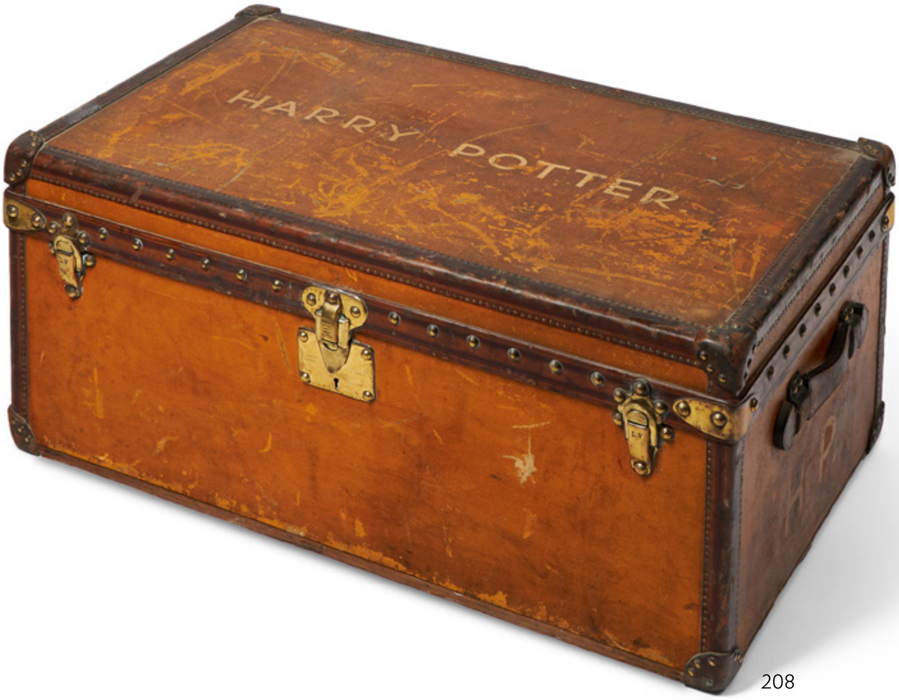
A MAP OF POOLE HARBOUR
201.5 x 134cm (79¼ x 52¾ in.)

£3,000-5,000

207

A LEATHER UPHOLSTERED CHAIR
MODERN
On tapering legs
87cm high, 80cm wide, 95cm deep

£500-800

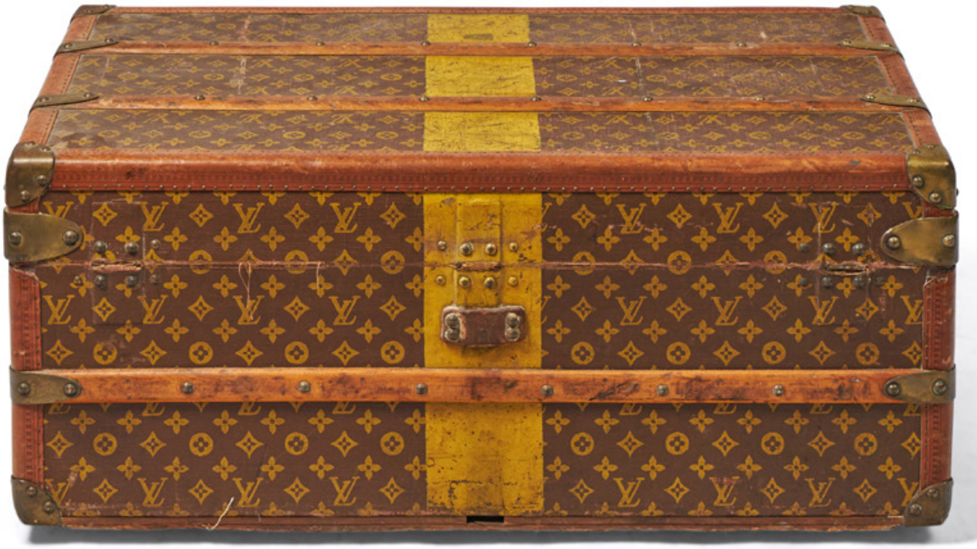

HARRY POTTER
H.P.

208

208

LOUIS VUITTON
STEAMER TRUNK
FIRST HALF 20TH CENTURY
Inscribed 'HARRY POTTER'
34cm high, 83cm wide, 48cm deep

£800-1,200



209

209

LOUIS VUITTON, MONOGRAM

CANVAS TRUNK

FIRST HALF 20TH CENTURY

Painted with a yellow band and an '8', with a fitted interior, lacking central strap and handles

34cm high, 81cm wide, 48cm deep

£1,000-2,000

210

MALLES GOYARD, MONOGRAM

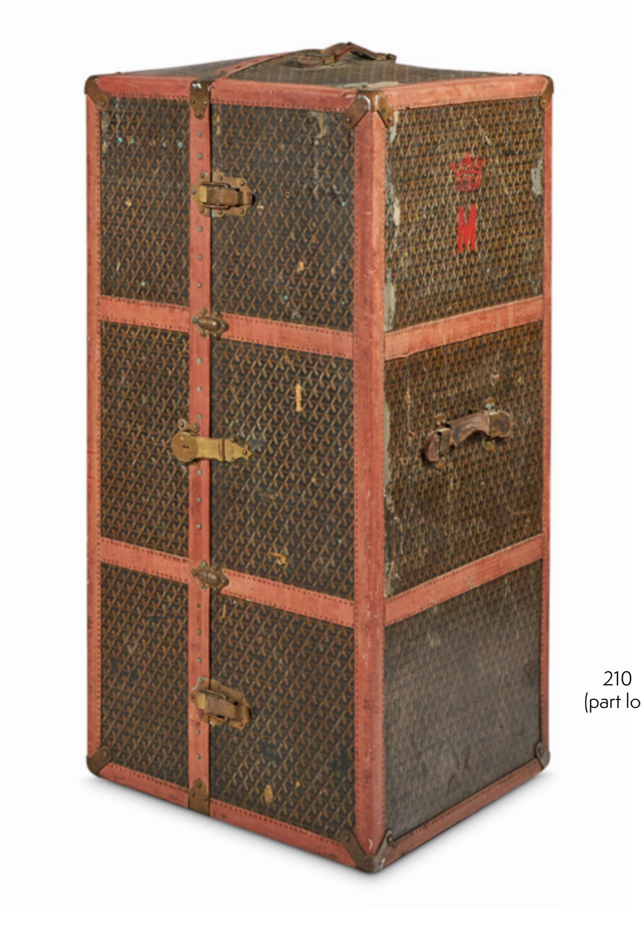
A MATCHED PAIR OF CANVAS WARDROBE TRUNKS

FIRST HALF 20TH CENTURY

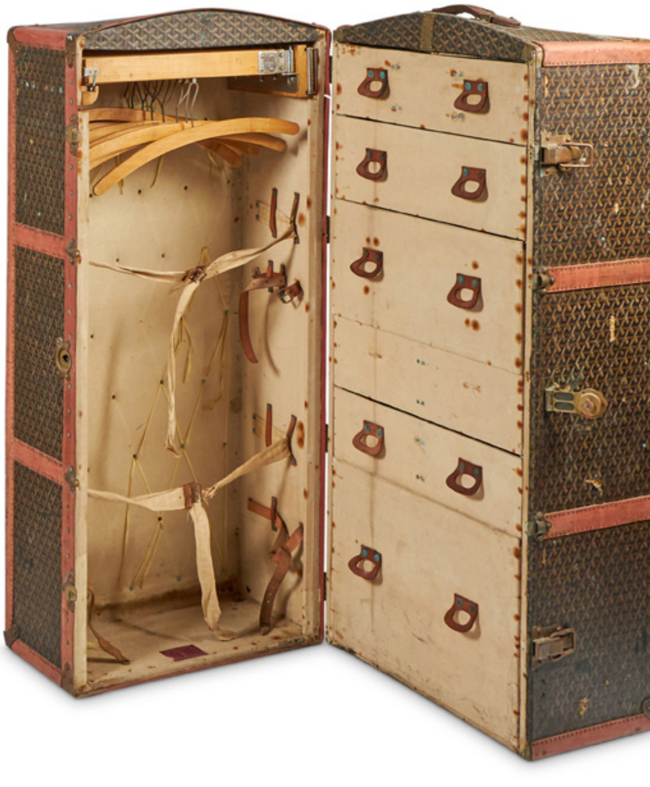
Each with red painted initial 'M' with a Crown above, with fitted interiors

122cm high upright

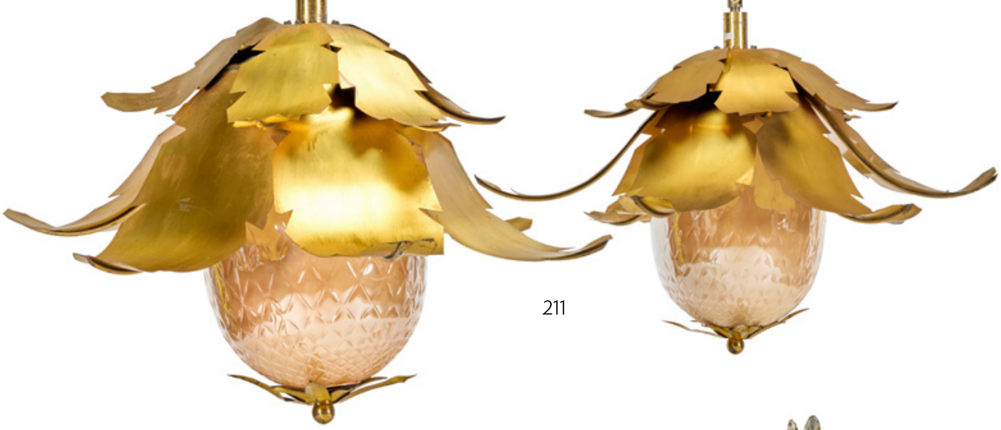
£8,000-12,000



210
(part lot)



YACHTING
FAB 1
ENGLISH COUNTRY HOUSE INTERIORS



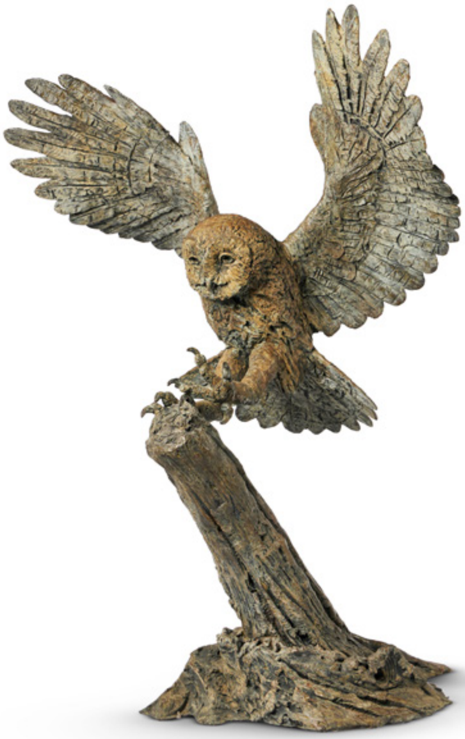
211

211

A PAIR OF GILT METAL AND GLASS PINEAPPLE HANGING LIGHTS

CIRCA 1960s
Fitted for electricity
61cm high, 82cm wide

£500-800



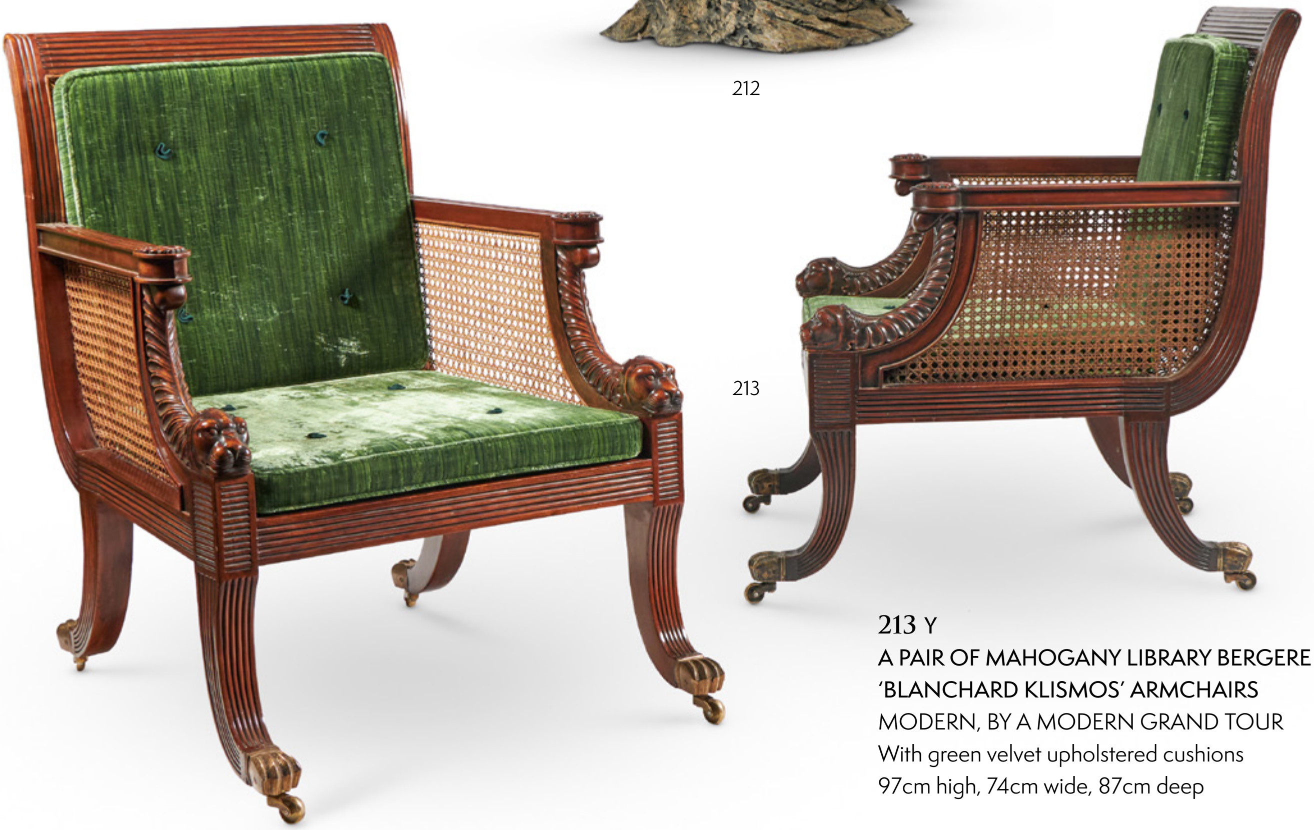
212

212 λ

HAMISH MACKIE (BRITISH B. 1973)

OWL IN FLIGHT
Bronze
Signed, dated *2020* and numbered *12/12*
Height: 75cm (29½in.)

£3,000-5,000



213

213 Y

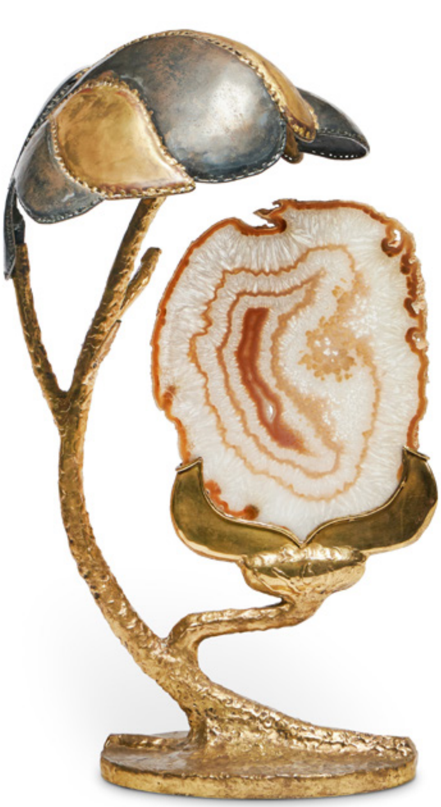
A PAIR OF MAHOGANY LIBRARY BERGERE 'BLANCHARD KLISMOS' ARMCHAIRS

MODERN, BY A MODERN GRAND TOUR
With green velvet upholstered cushions
97cm high, 74cm wide, 87cm deep

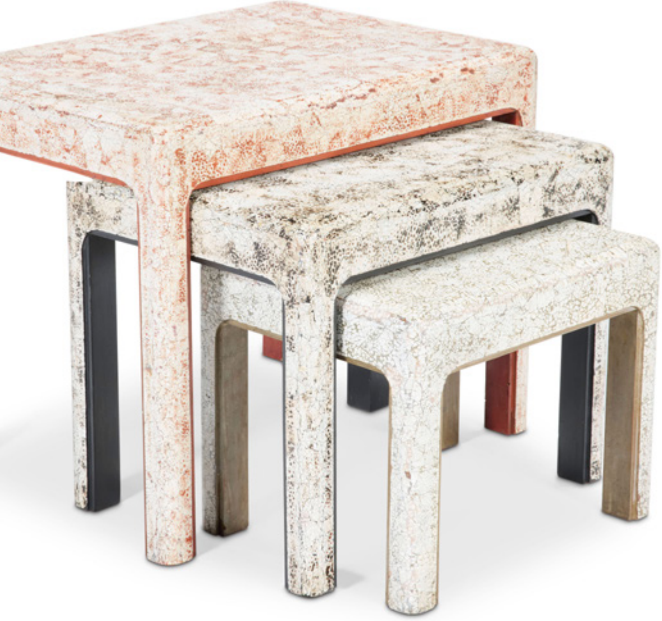
£2,000-4,000

214
JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021)
A GILT METAL AND AGATE MOUNTED TABLE LAMP;
SECOND HALF 20TH CENTURY
With two lights
Bearing signature 'JDBrasseur'
73cm high, 32cm wide

£1,500-2,500



214



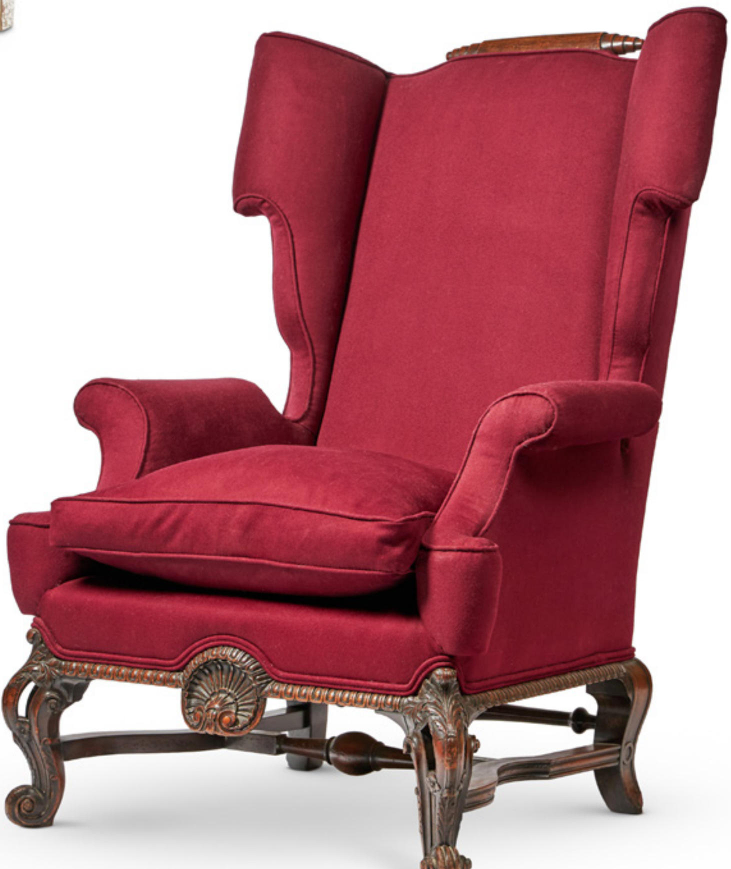
215

215
IN THE MANNER OF JEAN DUNAND
A SET OF THREE 'COQUILLE D'OEUF LACQUER' NESTING TABLES;
20TH CENTURY
The eggshell finish against respective red, black and silver grounds
Largest table; 43.5cm high, 55cm wide, 40cm deep

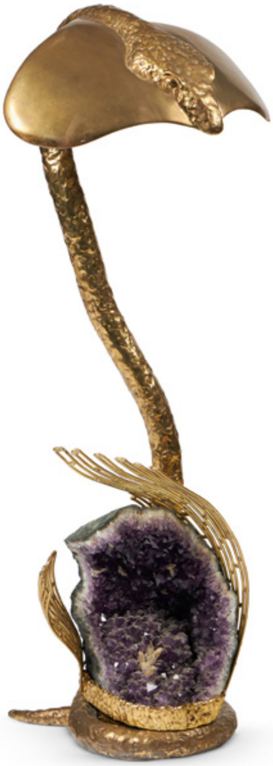
£700-900

216
A RED WOOLCLOTH UPHOLSTERED
MAHOGANY WING ARMCHAIR
EARLY 20TH CENTURY
118cm high, 84cm wide, 86cm deep

£600-1,000



216



217

217

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021) ATTRIBUTED

A GILT METAL AND AMETHYST 'COBRA' TABLE LAMP;
SECOND HALF 20TH CENTURY
Signed (indistinctly)
94cm high

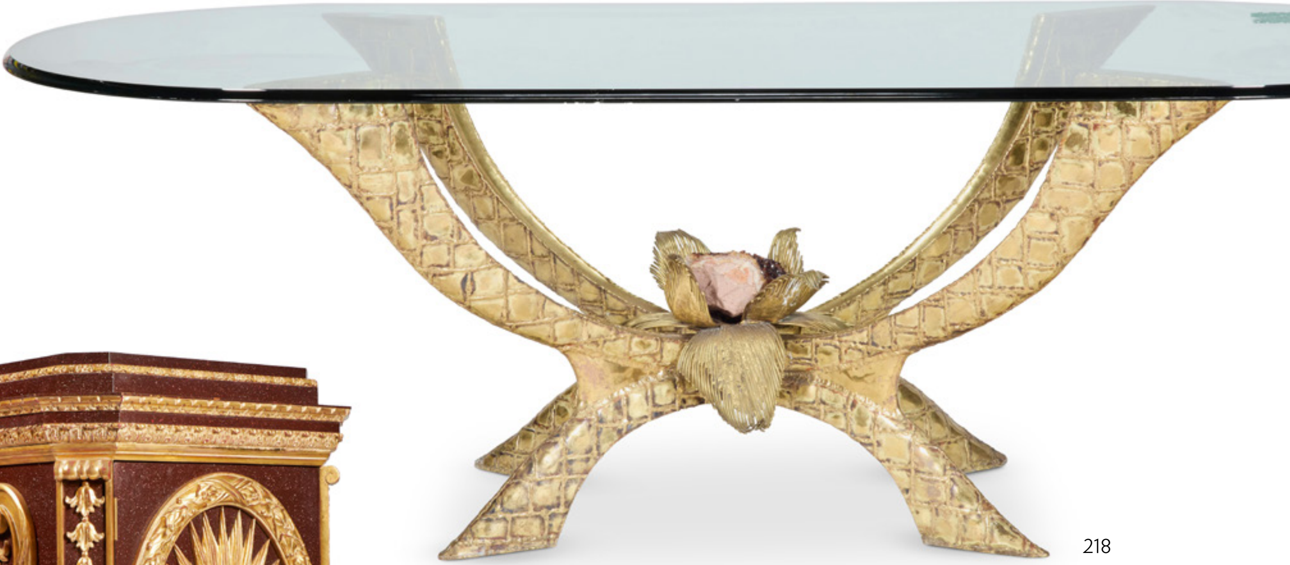
£1,000-1,500

218

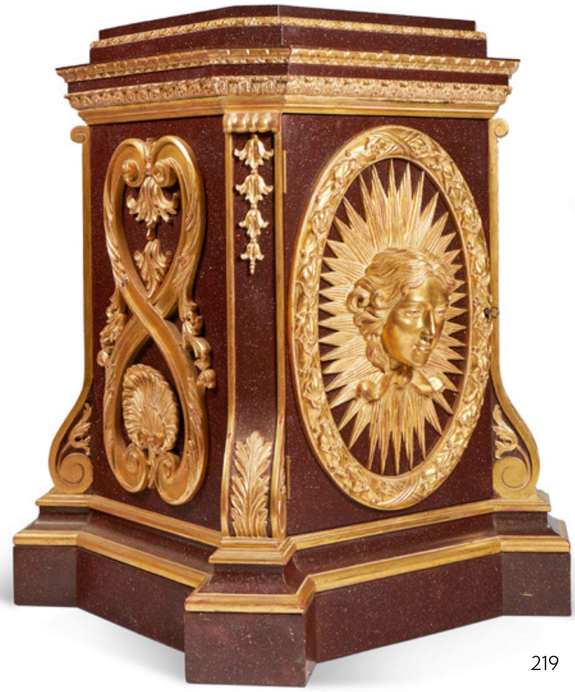
HENRI FERNANDEZ (B.1946-) FOR JACQUES DUVAL BRASSEUR (FRENCH, 1934-2021)

A GILT METAL AND QUARTZ SPECIMEN DINING TABLE;
SECOND HALF 20TH CENTURY
With glass table top
Signature to the base foot 'JDBrasseur'
72.5cm high, 210cm long, 88cm deep

£2,000-3,000



218



219

219

A GILTWOOD AND SIMULATED PORPHORY 'APOLLO' PEDESTAL

MODERN, BY A MODERN GRAND TOUR, IN THE STYLE OF WILLIAM KENT
Fitted with a cupboard door
100cm high, 66cm square

£1,000-1,500

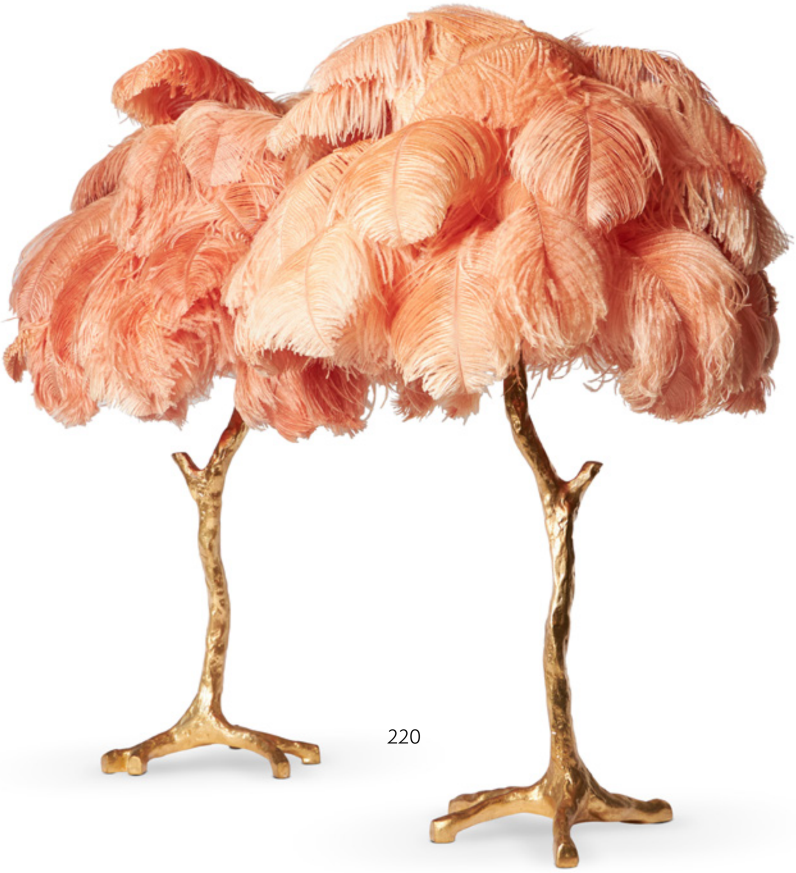
ZEN
ROMANTICS & CLASSICS
NY CARLSBERG GLYPTOTEK | TIDEN
ADORNED
EYE T

220

PAIR OF BRONZE DIPPED OYSTER PINK FEATHER TABLE LAMPS

MODERN, BY A MODERN GRAND TOUR
80cm high approximately

£800-1,200



220

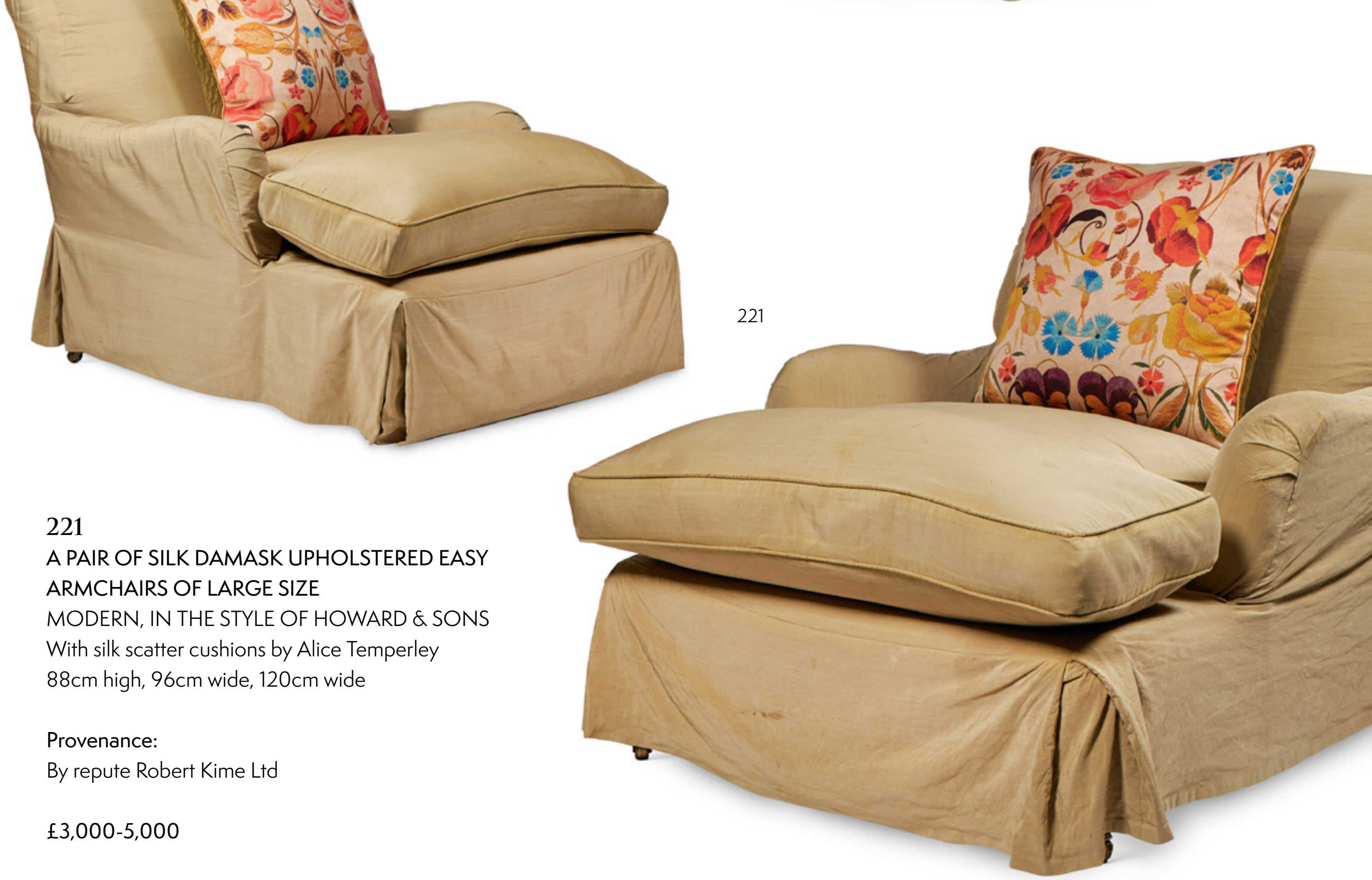
221

A PAIR OF SILK DAMASK UPHOLSTERED EASY ARMCHAIRS OF LARGE SIZE

MODERN, IN THE STYLE OF HOWARD & SONS
With silk scatter cushions by Alice Temperley
88cm high, 96cm wide, 120cm wide

Provenance:
By repute Robert Kime Ltd

£3,000-5,000



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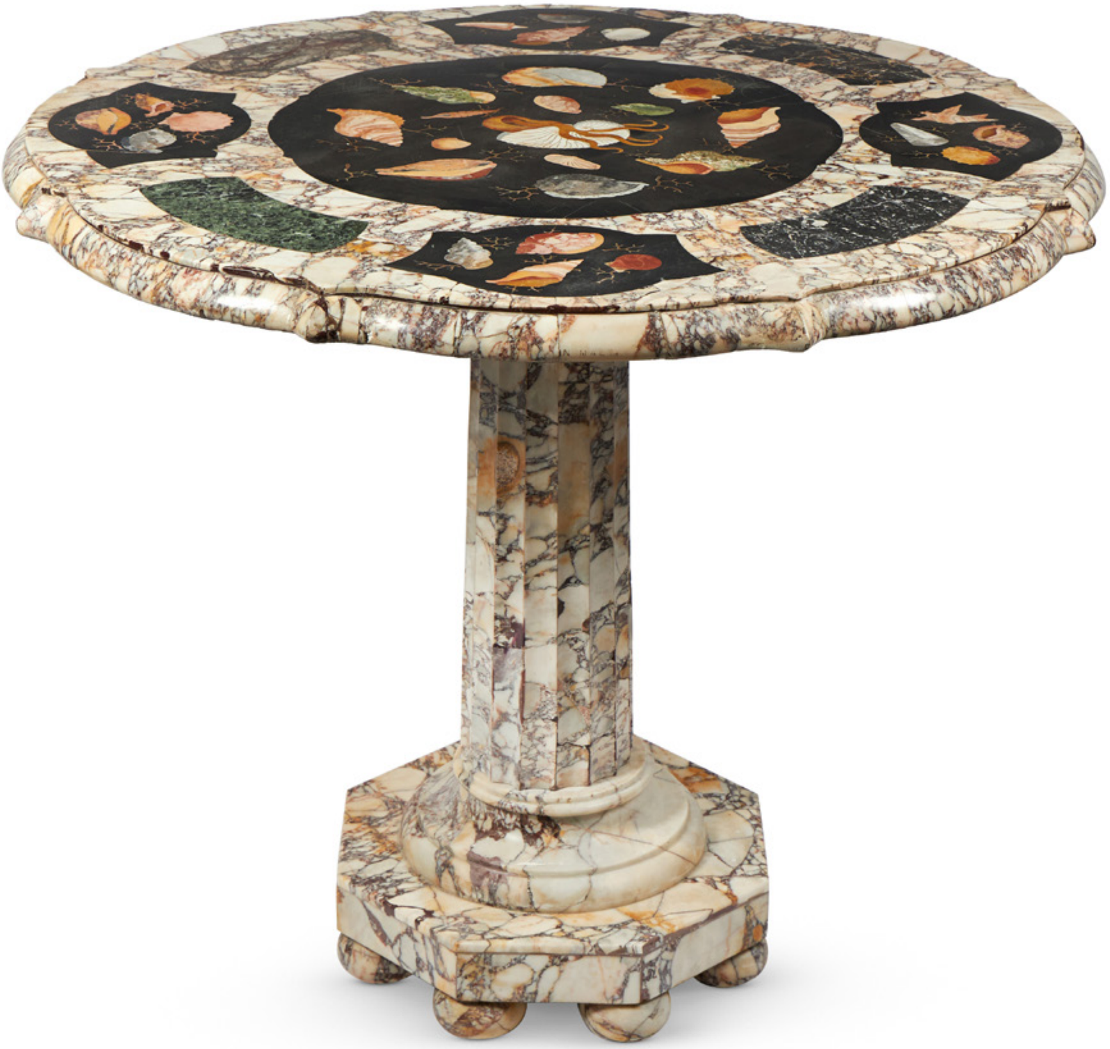
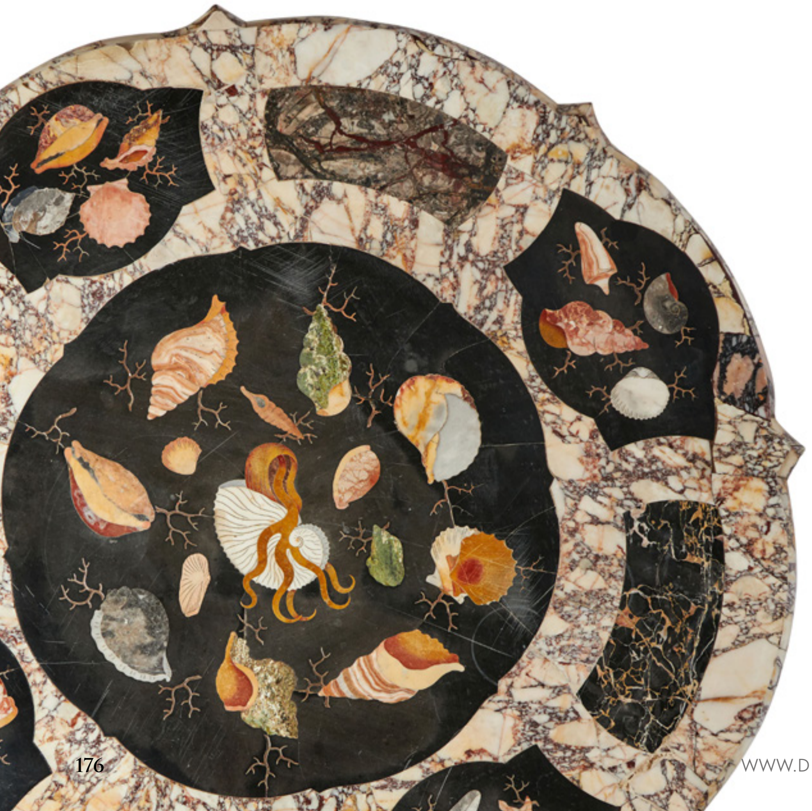


222

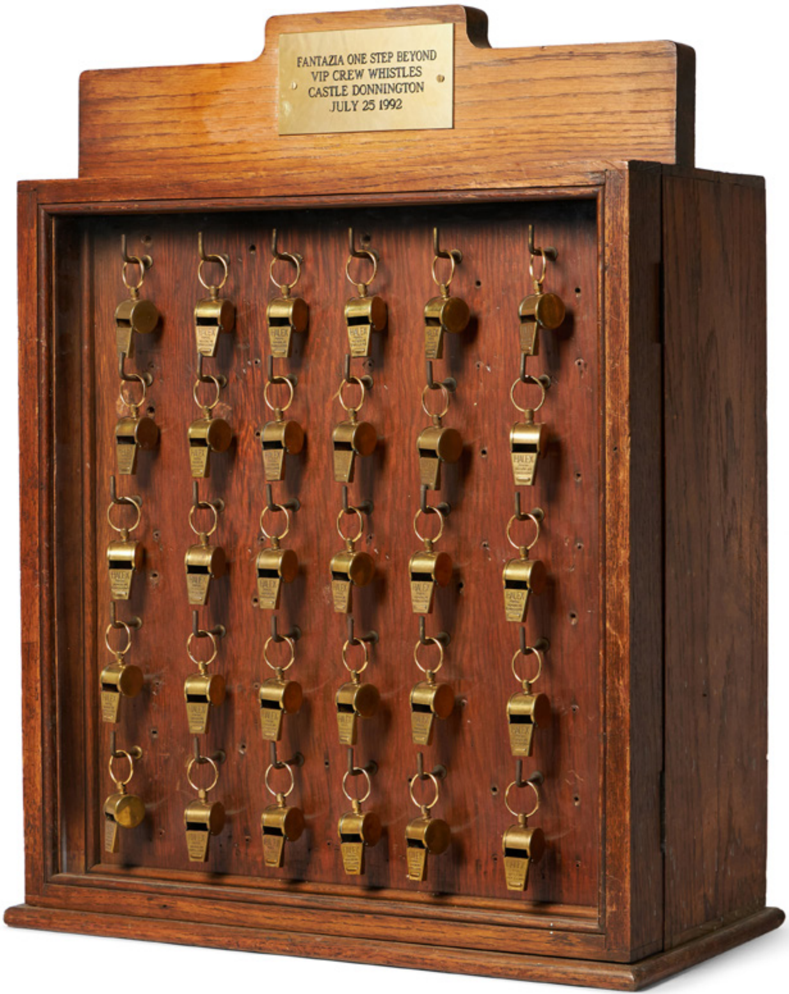


222

AN SPECIMEN MARBLE CIRCULAR CENTRE TABLE

MALTESE OR ITALIAN. LATE 19TH CENTURY,
The serpentine shaped top inlaid with seashells and sea creatures on a central column and spreading base, indistinctly signed and dated
82cm high, 98cm diameter

£7,000-10,000



223

223

'JAMES PERKINS, FANTAZIA, ONE STEP BEYOND, CASTLE DONNINGTON, 1992'

AN OAK CABINET FITTED WITH THIRTY BRASS POLICEMAN WHISTLES

The cabinet 63.5cm high, 46cm wide, 25.5cm deep

£800-1,500

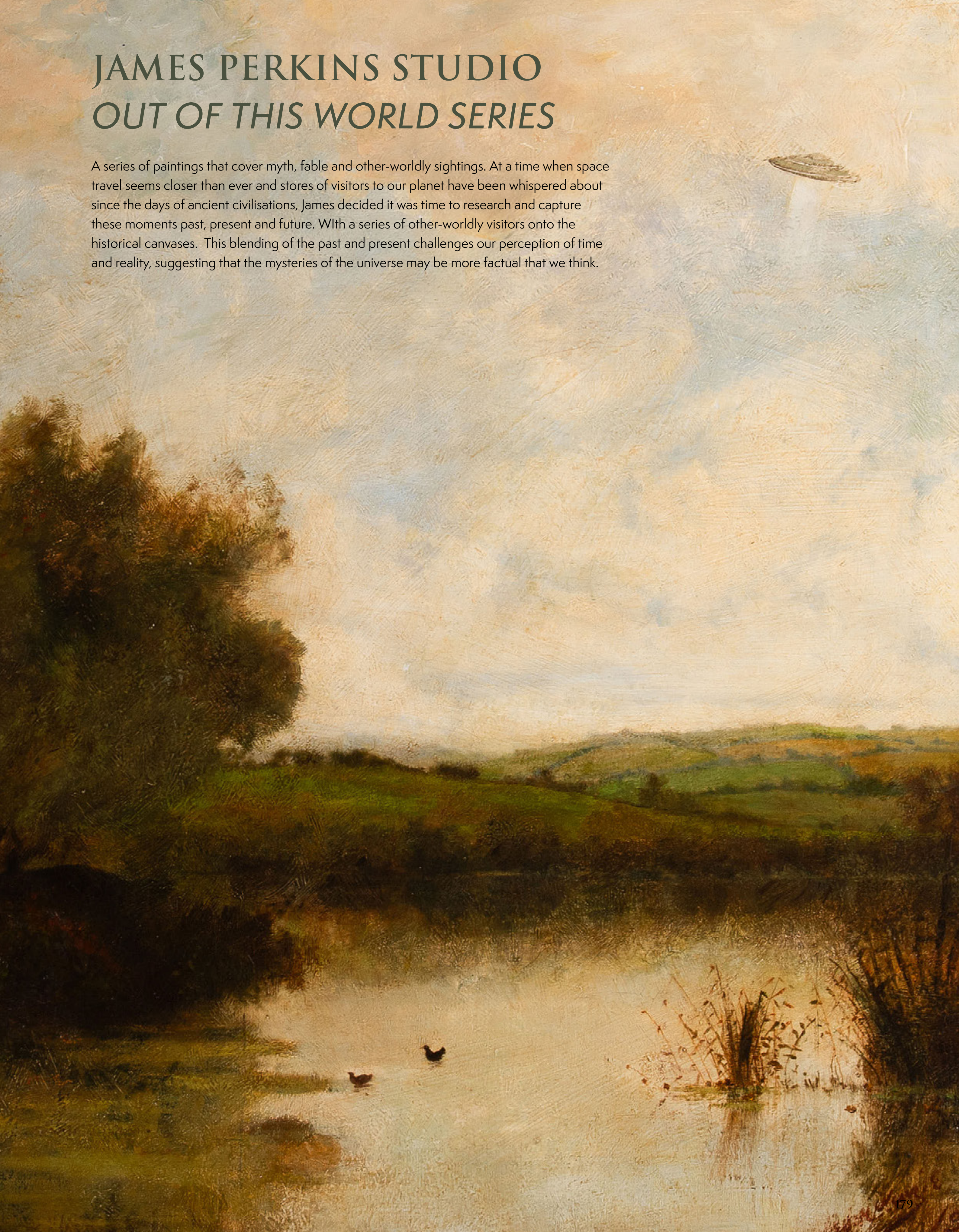
James Perkins, renowned for his role in legalising and hosting large-scale raves in the '90s, pays tribute to one of his most iconic events - Come and Join the Future, One Step Beyond at the legendary Castle Donnington, with a striking art piece celebrating 30 VIP Crew whistles used as old-school forms of communications, where 28,000 people gathered for the biggest rave of it's time, without phones, just dance!

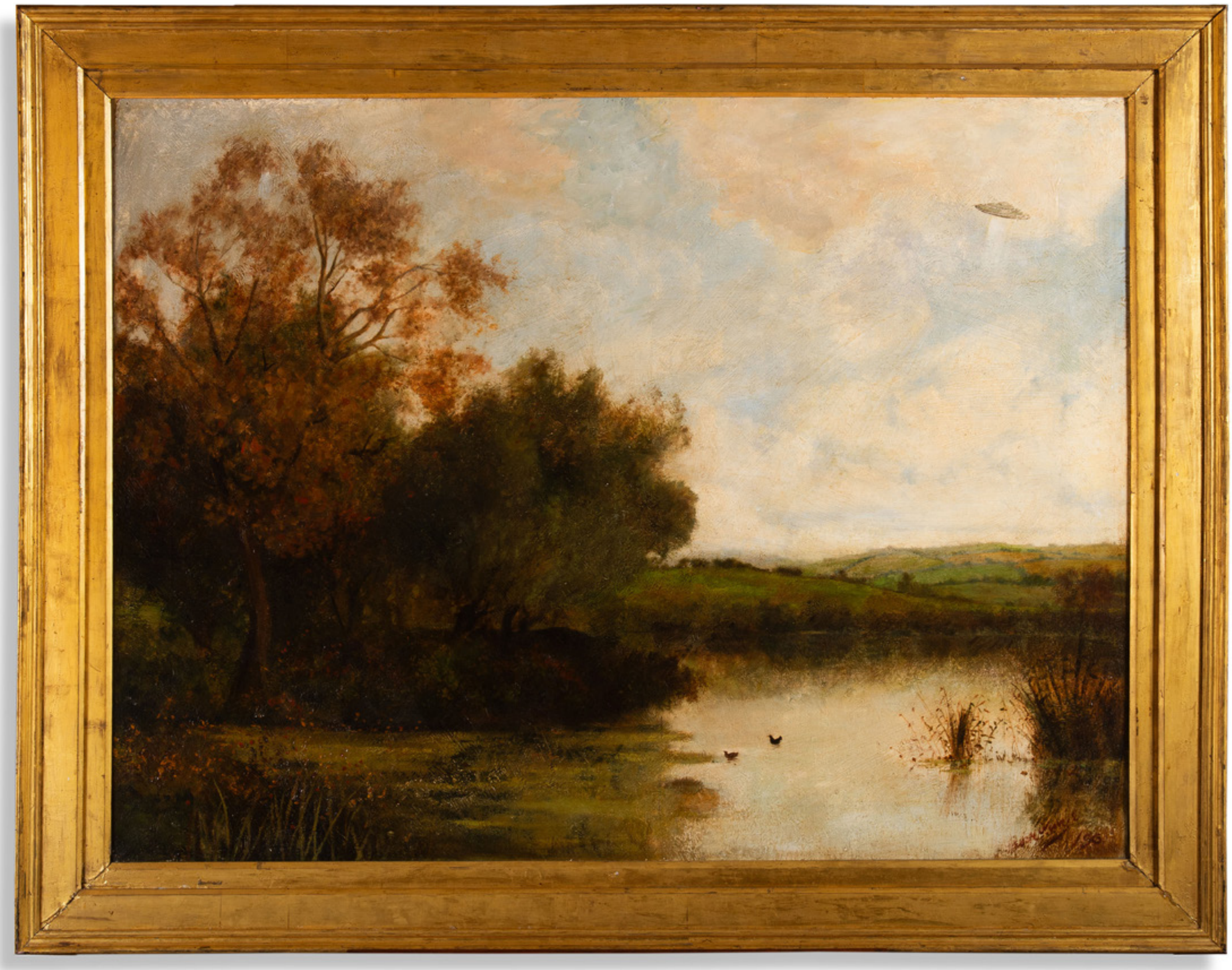
The whistle was a staple of rave culture, a unique part of the experience. Adding a distinct auditory layer that complemented the beats and vibrant energy. Perkins' artwork immortalises these simple yet symbolic objects, elevating them beyond their functional role into an emblem of the collective spirit of rave culture.

JAMES PERKINS STUDIO

OUT OF THIS WORLD SERIES

A series of paintings that cover myth, fable and other-worldly sightings. At a time when space travel seems closer than ever and stores of visitors to our planet have been whispered about since the days of ancient civilisations, James decided it was time to research and capture these moments past, present and future. WIth a series of other-worldly visitors onto the historical canvases. This blending of the past and present challenges our perception of time and reality, suggesting that the mysteries of the universe may be more factual that we think.





224

224

JAMES PERKINS STUDIO

OUT OF THIS WORLD SERIES, UFO 06

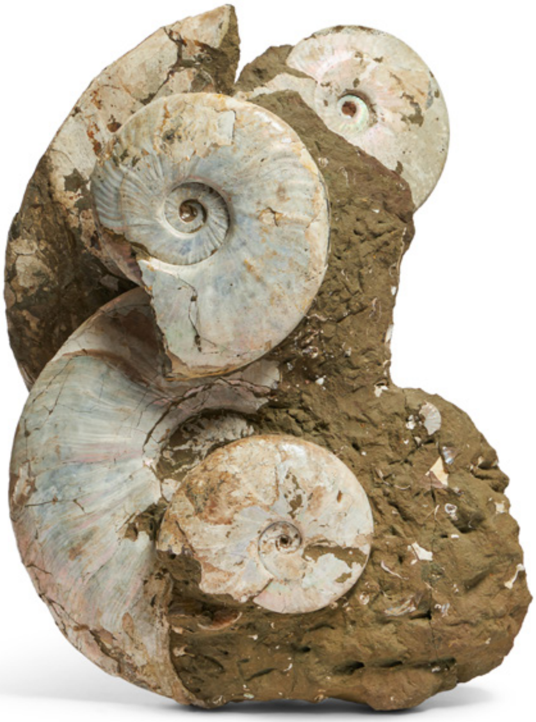
Oil on canvas

Signed and dated 96 (lower right)

90 x 120cm (35¼ x 47 in.)

£1,000-2,000

TO BE CONTINUED...



225

225

AN AMMONITE (CEPHALOPOD) ENCRUSTED SANDSTONE SPECIMEN

60cm high and wide

£1,000-1,500

226

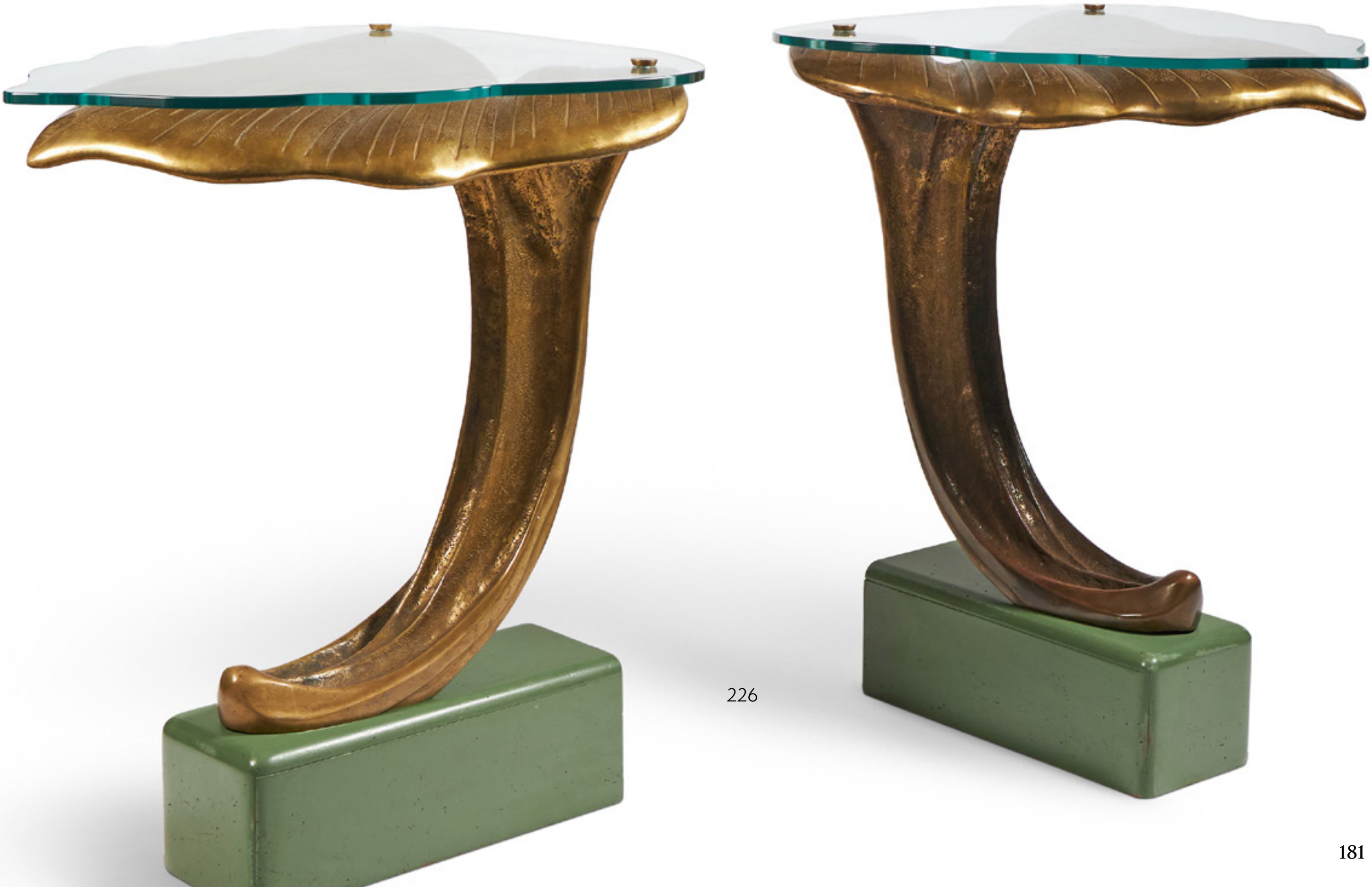
A PAIR OF ITALIAN BRONZE LEAF CONSOLE TABLES

SECOND HALF 20TH CENTURY

With leaf shaped glass tops

86cm high, 70cm wide, 67.5cm deep

£3,000-5,000



226

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228

227

227

TWO FRAMED HERMÈS PRINTED SILKS

ARDMORE ARTISTS,
'THE SAVANA DANCE'
64cm high, 65.5cm wide
Together with Alice Shirley, Tyger,
Tyger burning bright in the forest'
2015
83cm high, 87cm wide

£600-800

228

A LARGE HERMÈS COTTON SHAWL

LES TROIS GRACES
120cm high, 149.5cm wide

£500-700

229

TWO FRAMED HERMÈS PRINTED SILKS

KWUMI SEFEDIN, 'FEUX DU CIEL'
86cm high, 86cm wide

Together with Francoise Faconnet, 'Astrologie'
85cm high, 82.5cm wide

£400-600

230

THREE FRAMED HERMÈS PRINTED SILKS

JULIE ABADIE, 'BRISE DE CHARME'
87cm high, 87cm wide

Together with Henri de Linares 'Plumes'
83.5cm high, 81cm wide
And 'Les Oiseaux des champs et des bois'
83.5cm high, 86.5cm wide

£500-800

229

229

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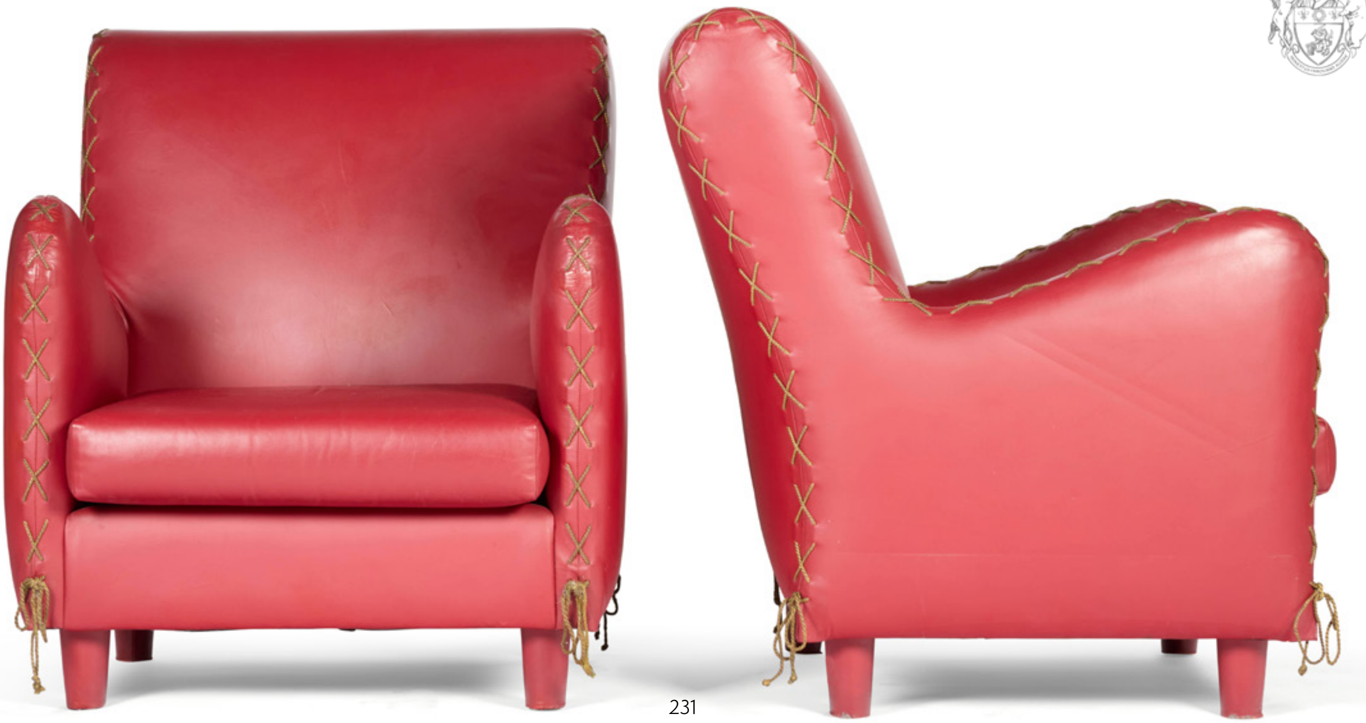


231

231

ELIZABETH GAROUSTE AND MATTIA BONETTI

A PAIR OF 'S&M' ARMCHAIRS; MID 1990s
Produced by David Gill (London, UK) Red leather, gold-coloured metal cord
Each: 95cm high x 82cm wide x 90cm deep

Provenance:
Purchased directly from the David Gill Gallery in the mid 1990s

Literature:
Alex Buck & Matthias Vogt, *Garouste & Bonetti,* Art Books Intl Ltd, 1996, p.102 - for this model in black leather.

Élizabeth Garouste and Mattia Bonetti began their illustrious design partnership in 1981, designing furniture and lighting on the forefront of a new romanticism that celebrated whimsy, absurdity and luxury. The duo were named 'Designers of the Year' at the International Furniture Fair in 1991. Examples of their work is held in at the Cooper-Hewitt Museum, New York and the Musée des Arts Décoratifs, Paris.

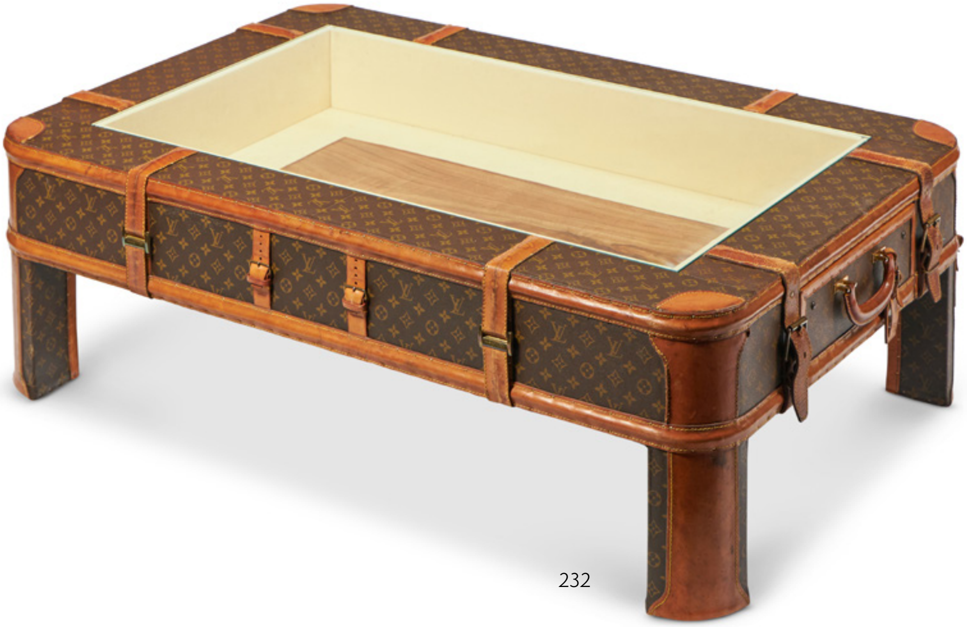
£4,000-6,000

232

A COFFEE TABLE MADE FROM REPURPOSED VINTAGE LOUIS VUITTON MONOGRAMMED CANVAS LUGGAGE

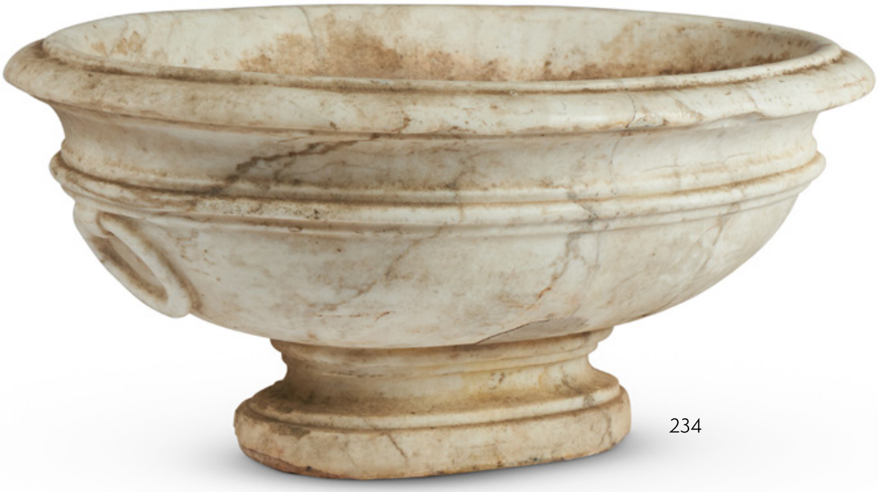
MODERN
With a glass top above a recessed well inset with a walnut panel
41cm high, 125cm wide, 82cm deep

£5,000-8,000



232

233
NO LOT



234

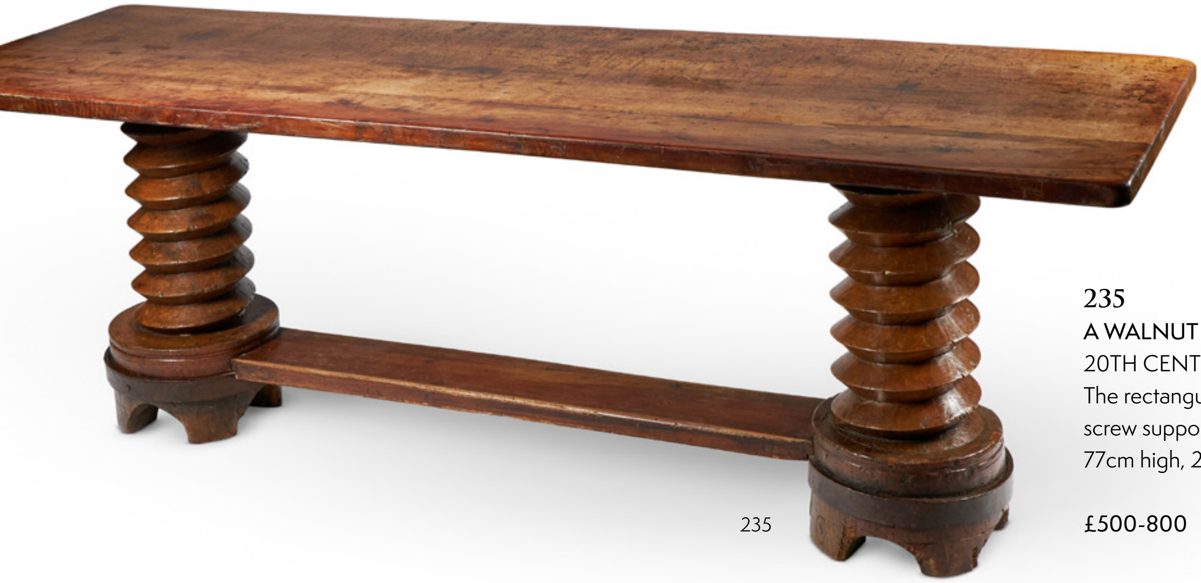
234

A WHITE MARBLE OVAL 'CISTERN' URN

PROBABLY 19TH CENTURY

34cm high, 73cm wide, 52cm deep

£800-1,200



235

235

A WALNUT REFECTORY TABLE

20TH CENTURY

The rectangular top on two large screw supports

77cm high, 233cm wide, 76cm deep

£500-800

236 Y

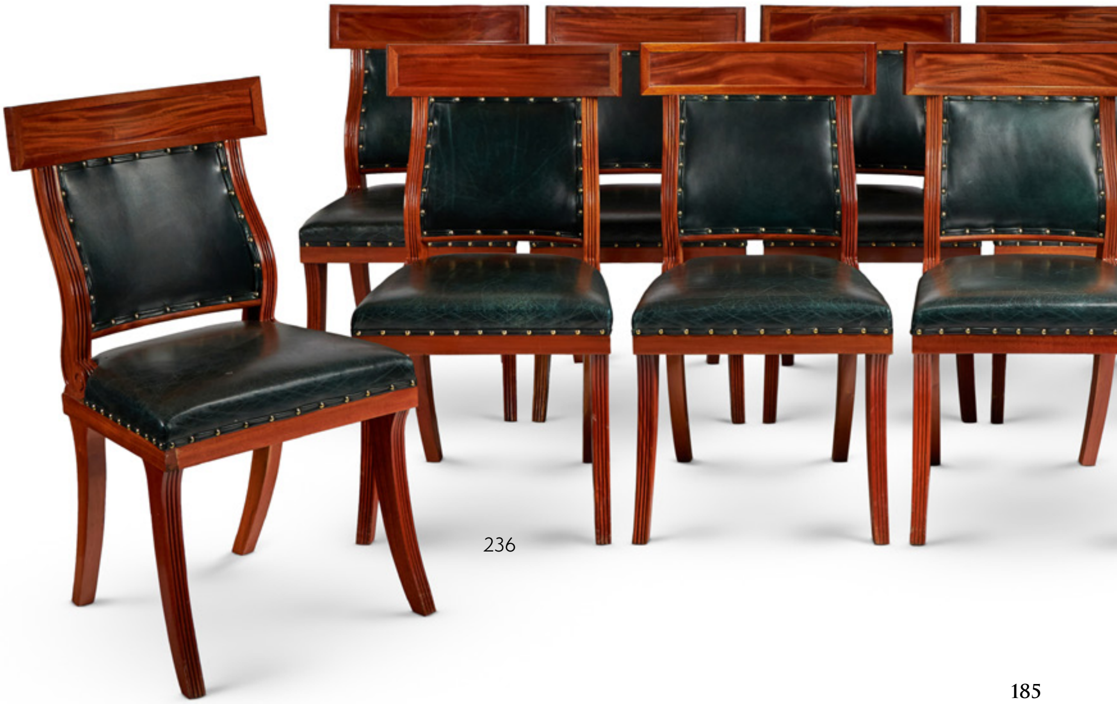
A SET OF EIGHT MAHOGANY 'SOANE' MAHOGANY DINING CHAIRS

MODERN, BY A MODERN GRAND TOUR

Upholstered in dark green leather with brass studs

95cm high, 52cm wide, 50cm deep

£3,000-5,000



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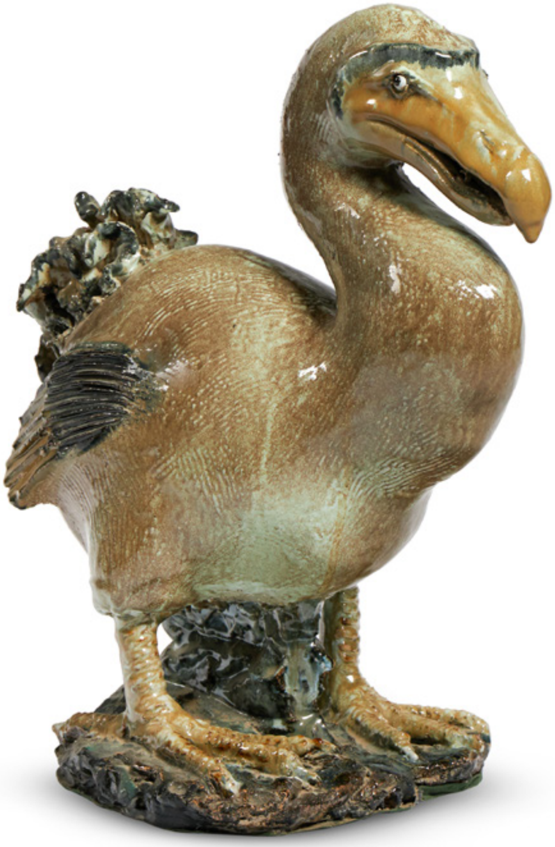

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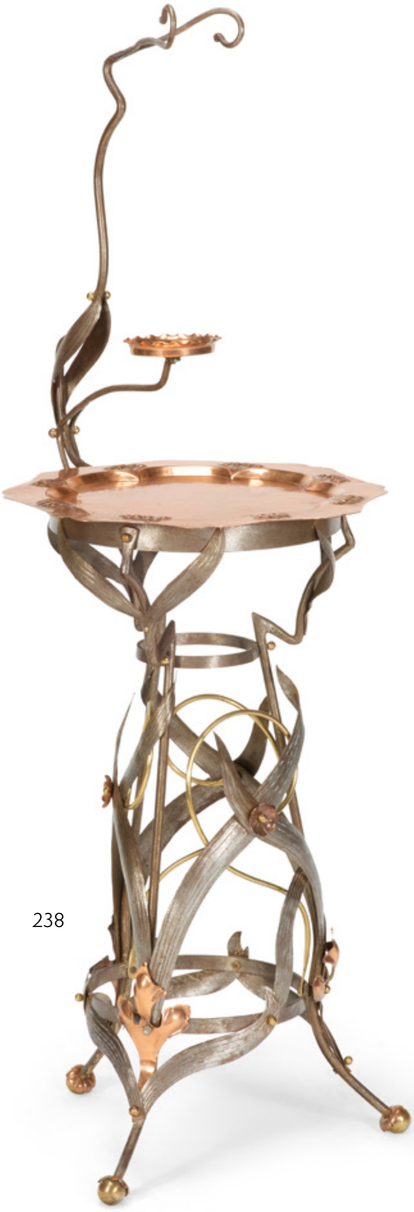


238

237 λ

A STUDIO POTTERY STONEWARE MODEL OF A DODO

BY COLIN KELLAM (B.1942)
Grey, brown, light green glazed
54cm high, 44cm long

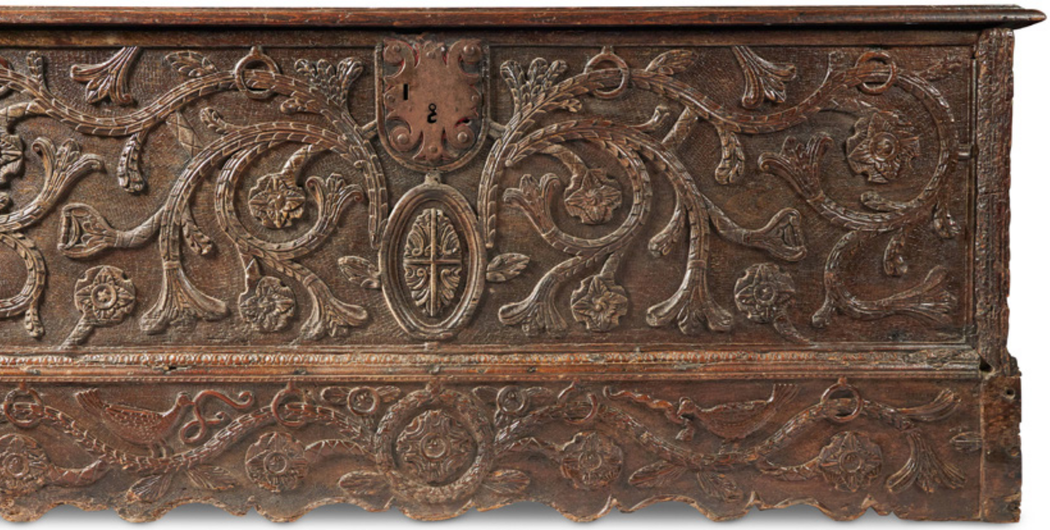
£800-1,200

238

AN ART NOUVEAU SIDE TABLE

CIRCA 1905
Copper, iron, brass
120cm high

£400-600



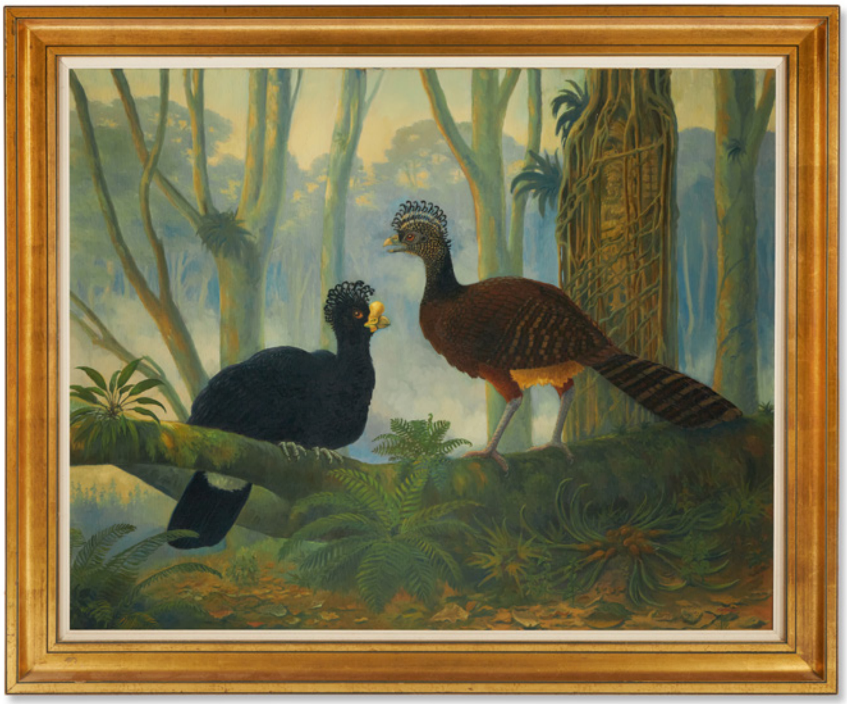
239

239

AN OAK COFFER

LATE 17TH CENTURY
The hinged top above an elaborately carved front
80cm high, 183cm wide, 60cm deep

£800-1,200



240

240 λ

NIGEL HUGHES (BRITISH 1940-2021)

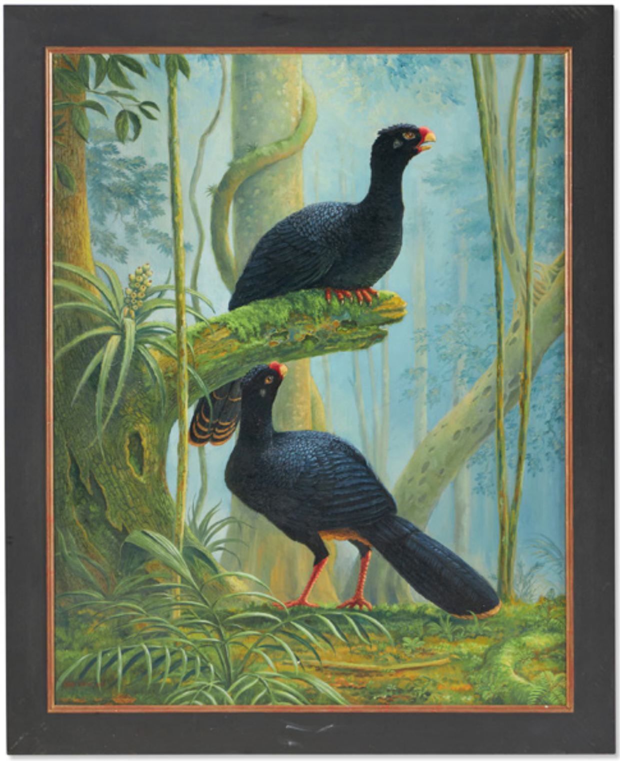
CRAX RUBRA, A PAIR OF BIRDS IN A WOODLAND

Oil on canvas

Signed and dated *1992* (lower right), further signed and titled to stretcher (verso)

90 x 113cm (35¼ x 44¼ in.)

£3,000-5,000



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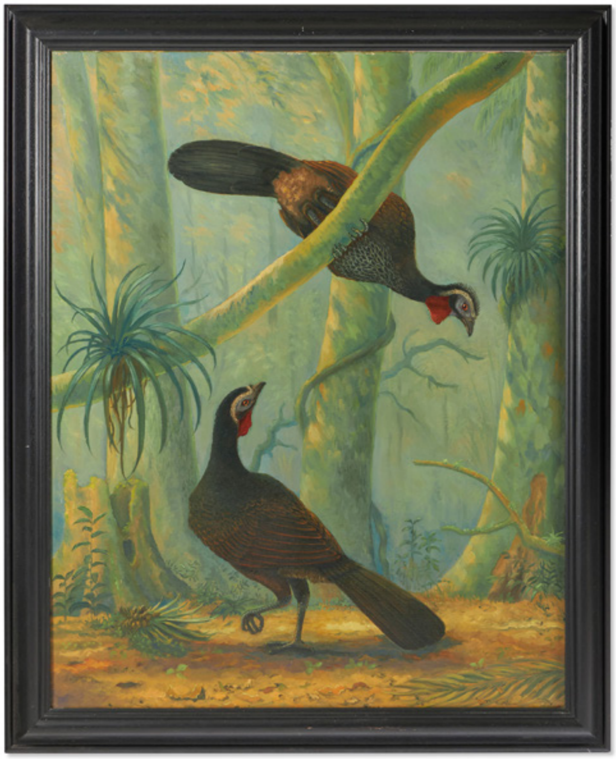


241A

241 λ

NIGEL HUGHES (BRITISH 1940-2021)

ALAGOAS CURASSOW (MITU MITU)

Oil on canvas

Signed and dated *1997* (lower left); further signed and titled (to stretcher verso)

94 x 75cm (37 x 29½ in.)

£3,000-5,000

241A λ

NIGEL HUGHES (BRITISH 1940-2021)

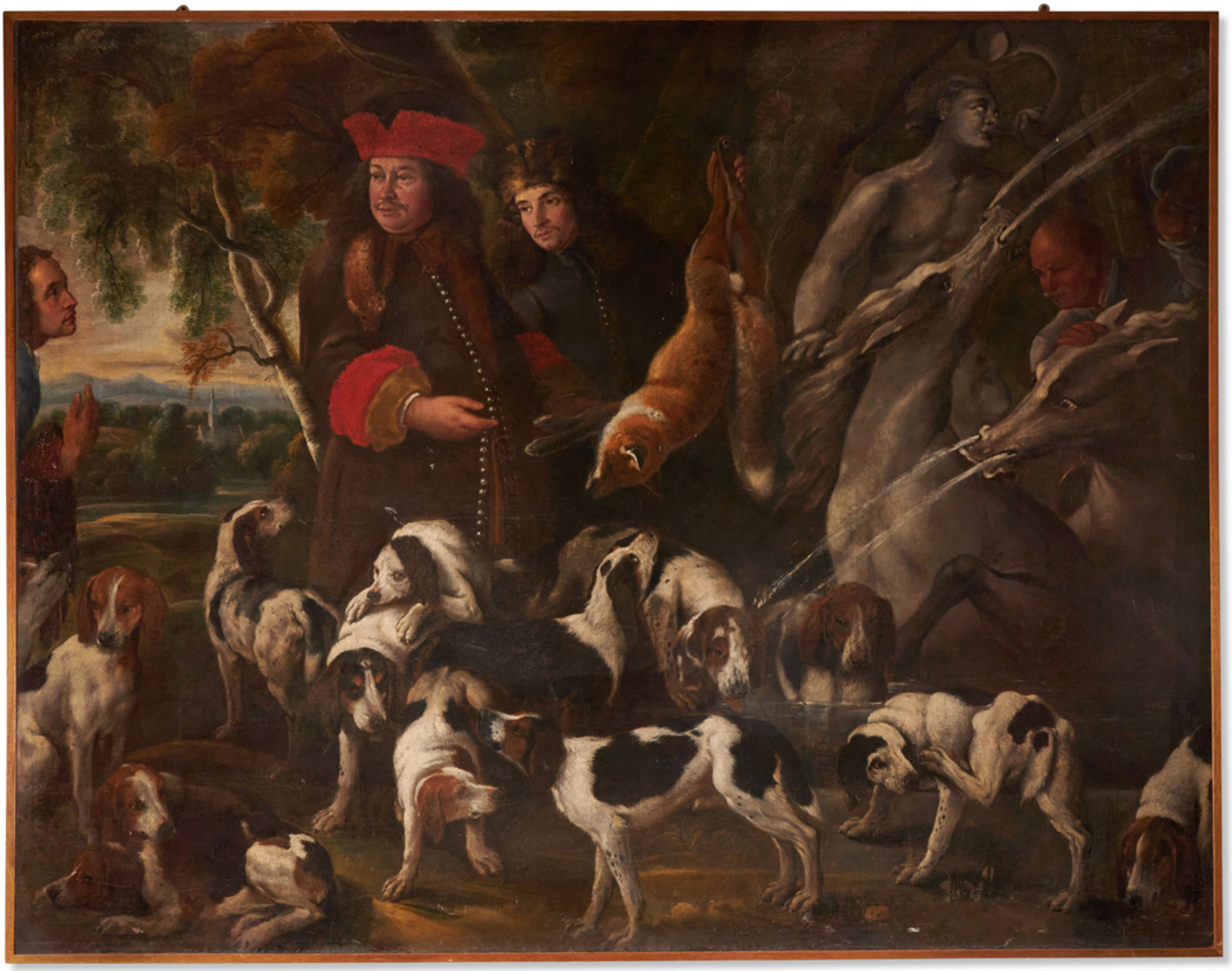
PENELOPE SUPERCILIARIS

Oil on canvas

Signed with initials and dated *02* (upper right); further signed and titled (to stretcher verso)

94 x 75cm (37 x 29½ in.)

£3,000-5,000



242

242

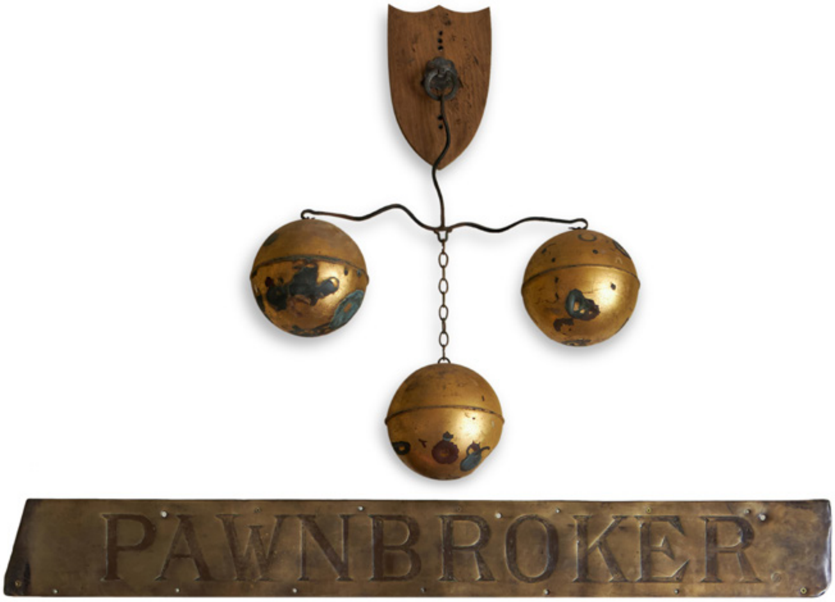
EUROPEAN SCHOOL (18TH/19TH CENTURY)

HUNTING SCENE WITH HOUNDS, WATERING AT THE FOUNTAIN

Oil on canvas

199 x 257cm (78¼ x 101 in.)

£6,000-10,000



243

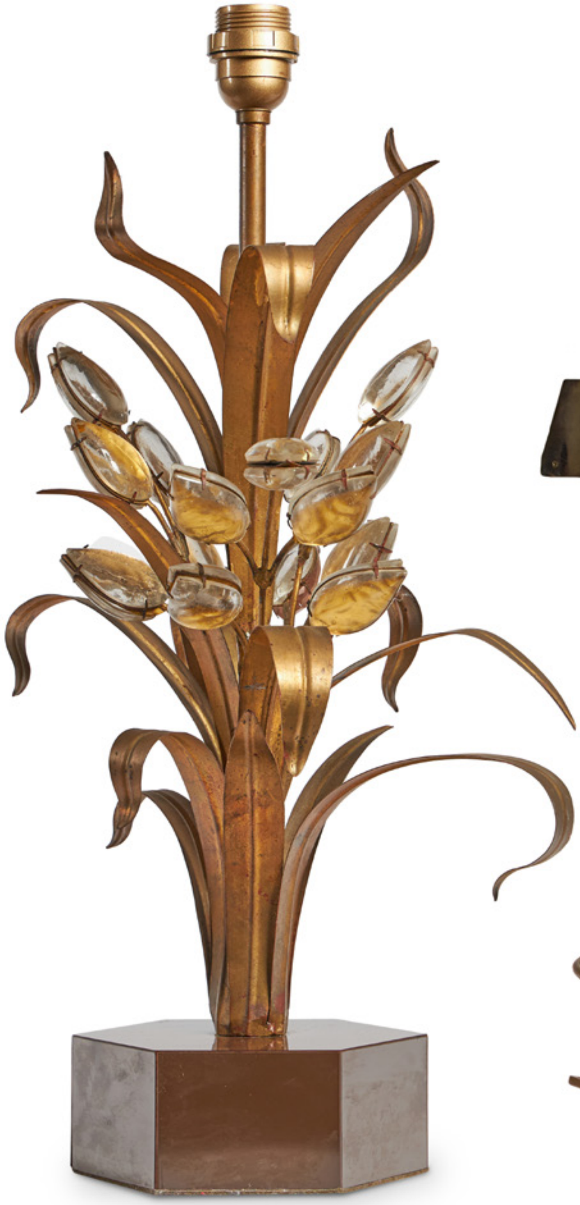
243

A GILT METAL PAWN SHOP SIGN

PROBABLY LATE 19TH CENTURY

100cm high approximately

£300-500



244

244

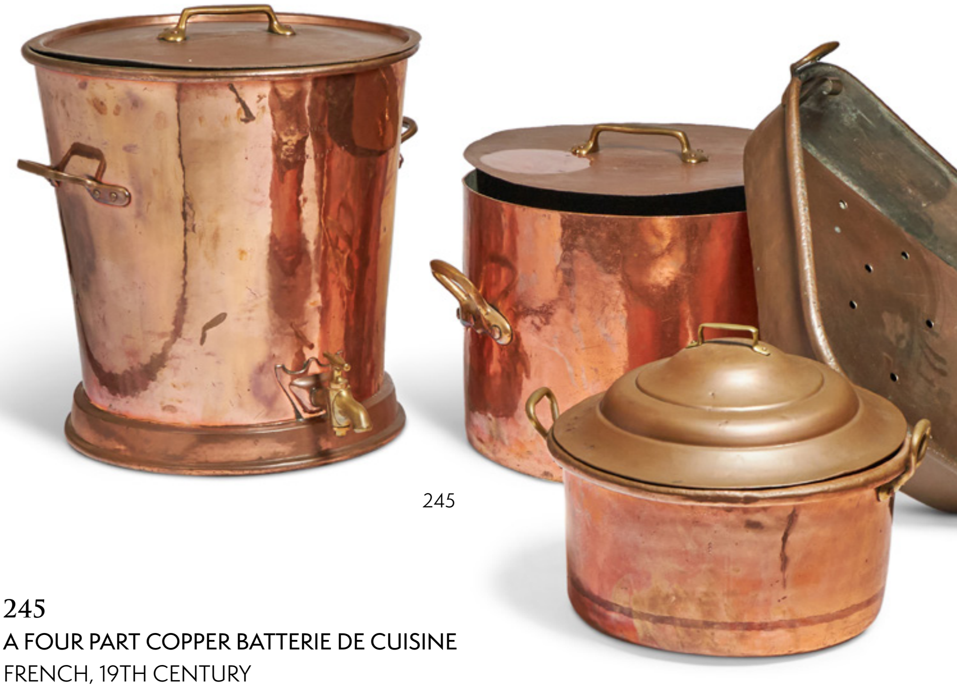
MAISON CHARLES (FRENCH) ATTRIBUTED

A GILT METAL AND GLASS FLORAL LEAF LAMP; SECOND HALF 20TH CENTURY

With hexagonal base

62cm high, 34cm wide

£600-800



245

245

A FOUR PART COPPER BATTERIE DE CUISINE

FRENCH, 19TH CENTURY

Comprising a large fish steamer, a large lidded vat with tap and two large lidded cauldrons, variously stamped with maker's marks, initials and numerals

Largest 72cm high, 64cm wide

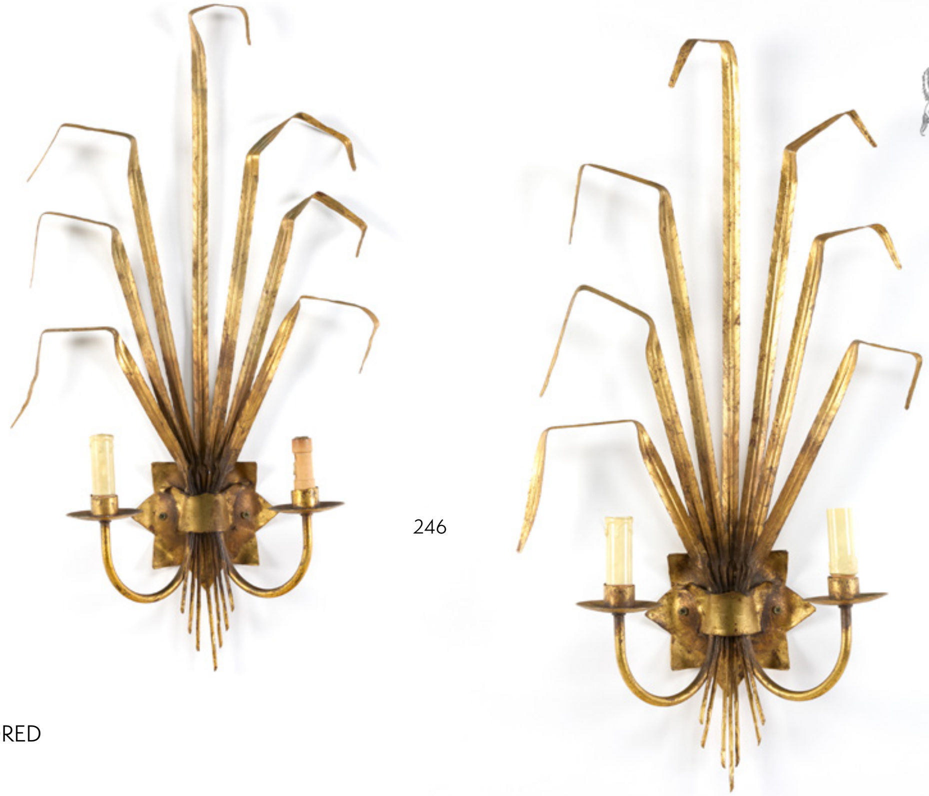
£500-1,000

246

A PAIR OF GILT METAL TWIN BRANCH WALL LIGHTS

SPANISH, CIRCA 1960s,
BY MAISON FERROCOLOR
With reed decoration, labelled
'Ferrocolor, Made in Spain'
50cm high, 40cm wide, 13.5cm deep

£400-600



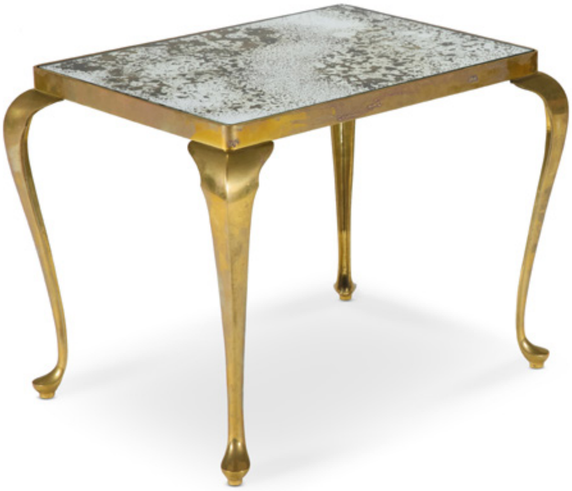
246

247

MAISON JANSEN (FRENCH)

A PAIR OF GILT BRONZE AND MIRRORED GLASS SIDE TABLES, SECOND HALF 20TH CENTURY
With cabriole legs, stamped JANSEN
to underside
47cm high, 62cm wide, 46cm deep

£1,000-1,500



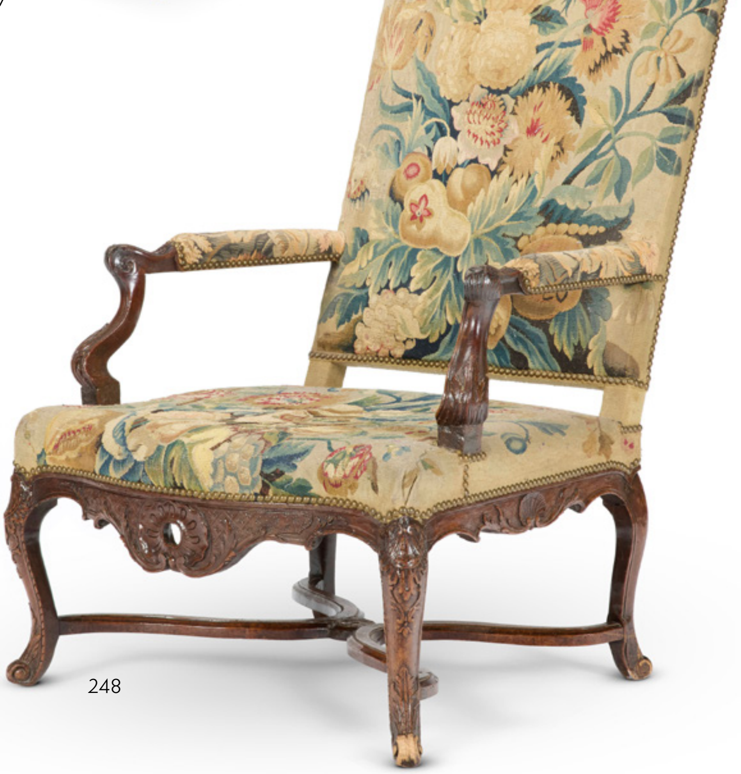
247

248

A REGENCE BEECH FAUTEUIL

FRENCH, EARLY 18TH CENTURY
The back and seat with 18th century floral
needlework, the upholstery on the arms later
106cm high, 73cm wide, 83cm deep

£600-1,000



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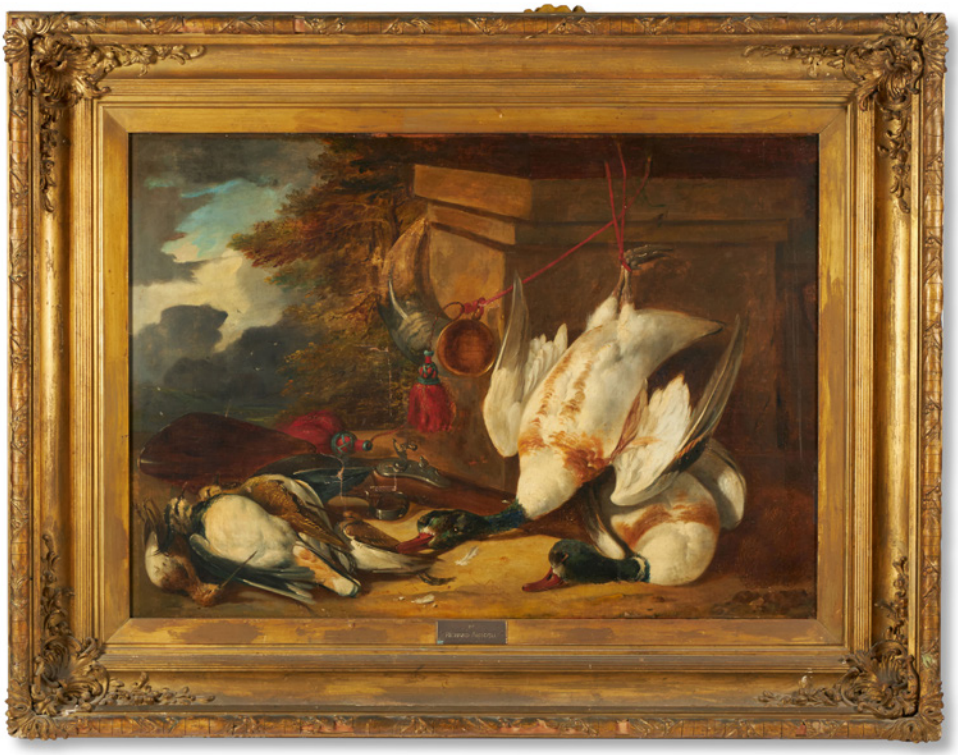


249

249

CIRCLE OF RICHARD ANSDELL
(BRITISH 1815–1885)
GAME BIRDS: THE HUNT
Oil on canvas
65 x 92cm (25½ x 36 in.)

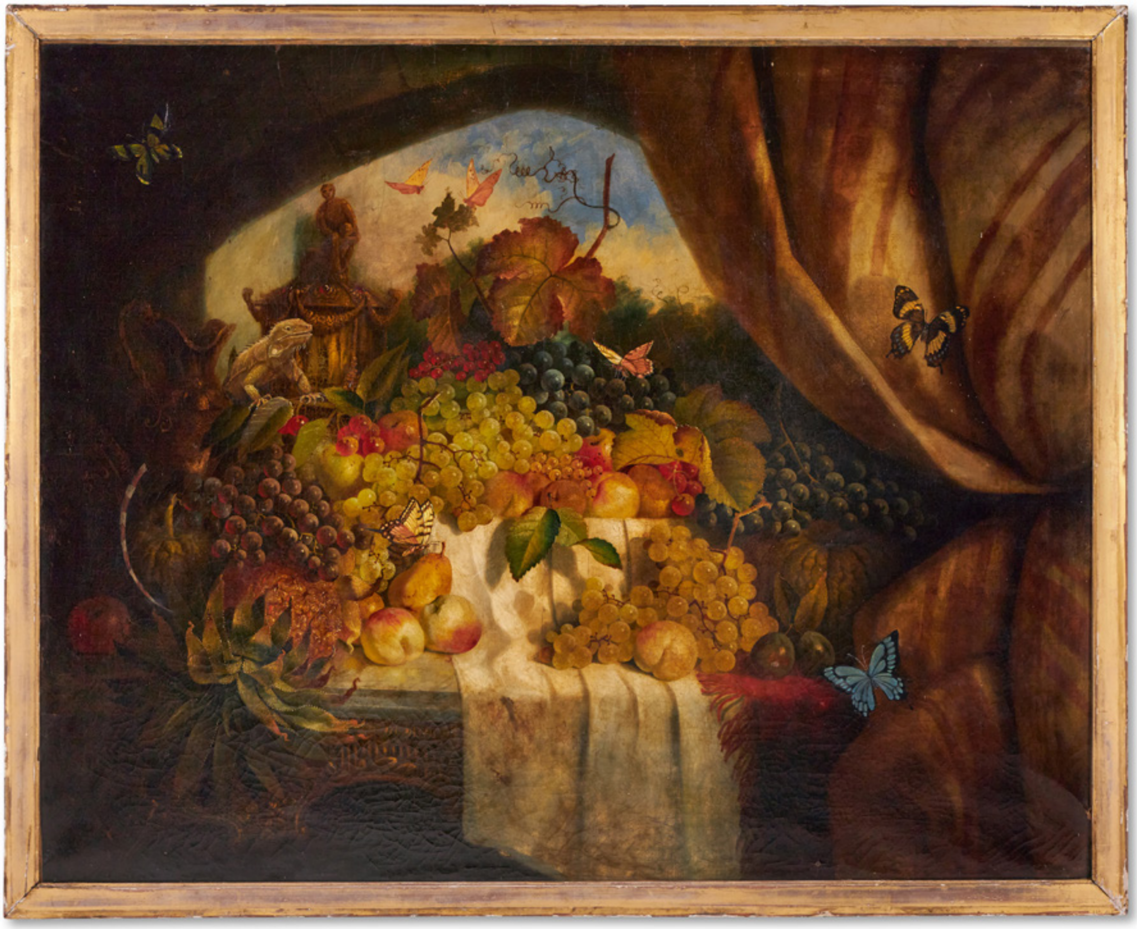
£3,000-5,000

250

JAMES PERKINS STUDIO
STILL LIFE OF GRAPES, APPLES AND BUTTERFLIES
Oil on canvas
101 x 126.5cm (39¾ x 49¾ in.)

The butterflies have been added to the still life by James Perkins.

£1,500-2,500



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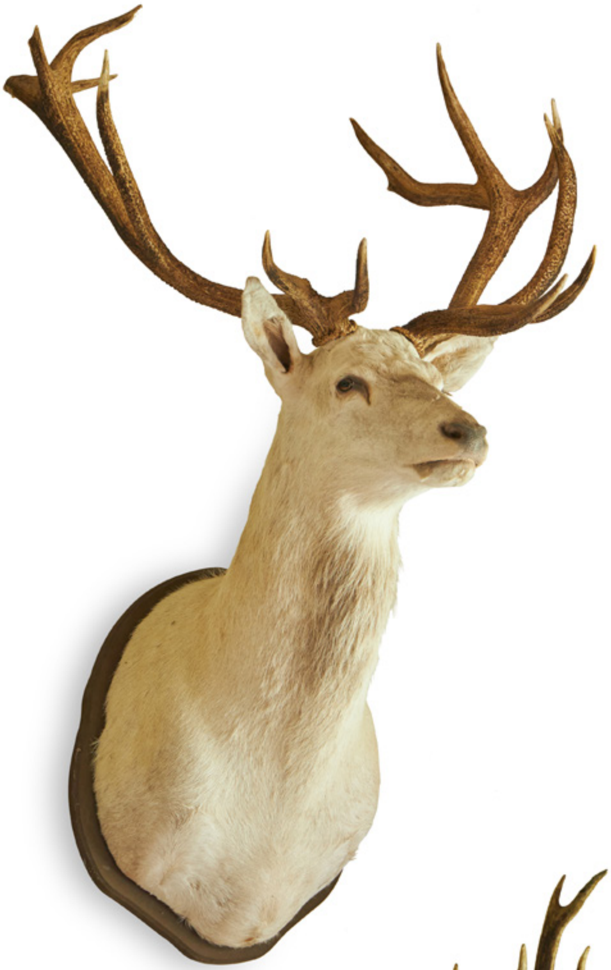


251

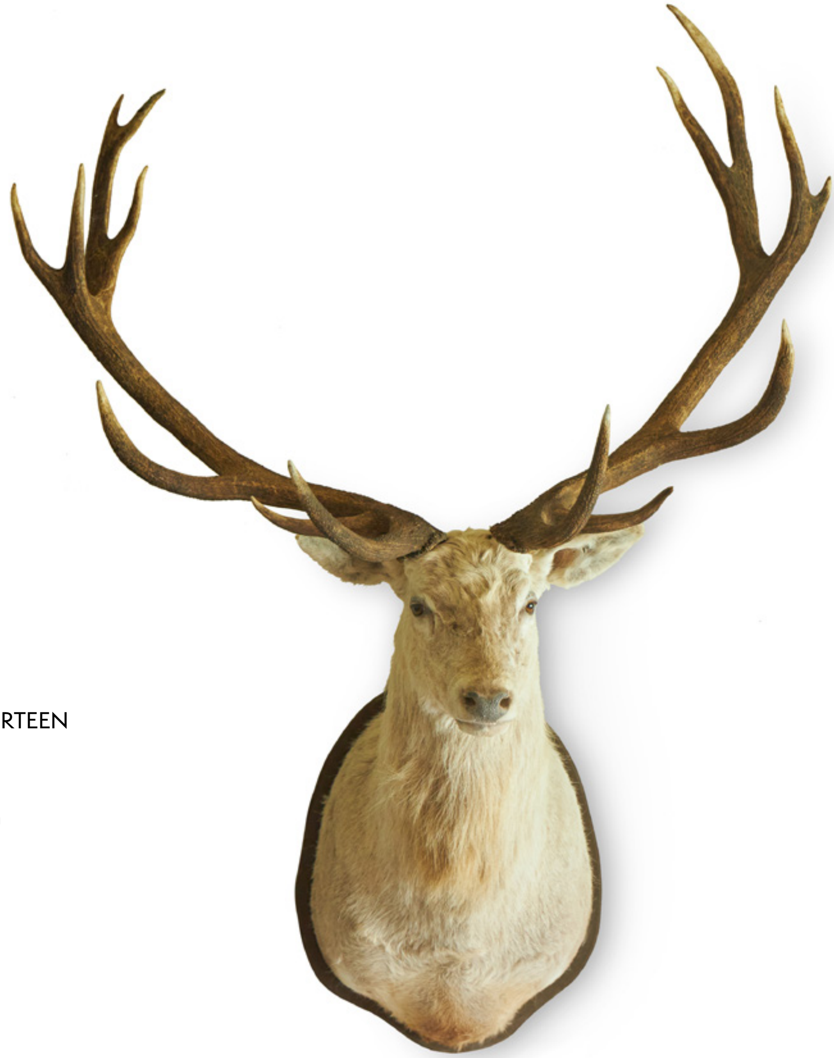
251 Y

A TAXIDERMY ROYAL (TWELVE POINT) WHITE HART

Shoulder mounted

Approx 160cm high, 115cm wide

£1,500-2,500



252

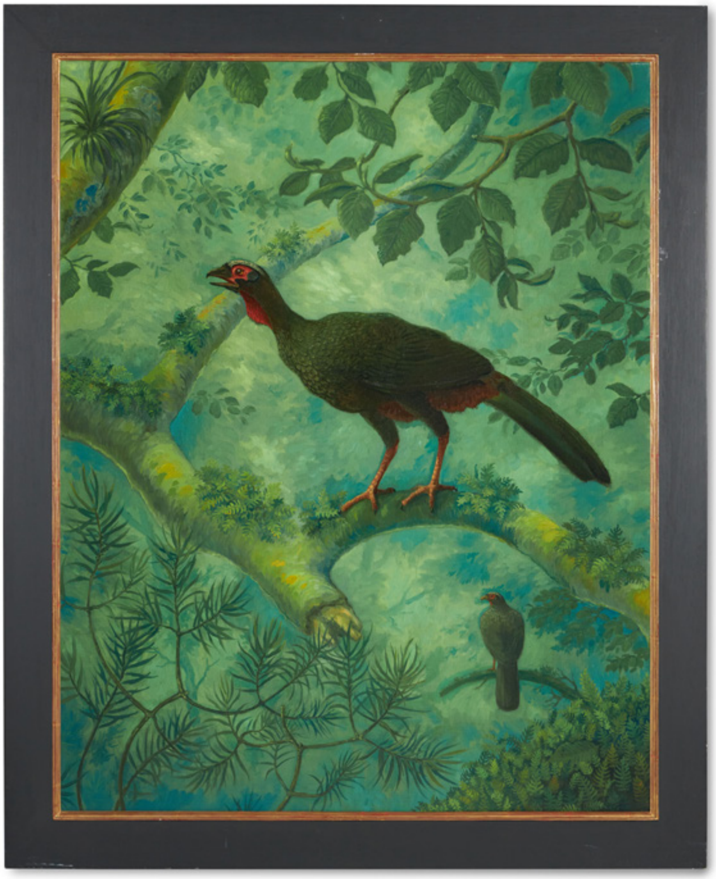
252 Y

A TAXIDERMY IMPERIAL (FOURTEEN POINT) WHITE HART

Shoulder mounted

Approx 165cm wide, 130cm high

£1,500-2,500

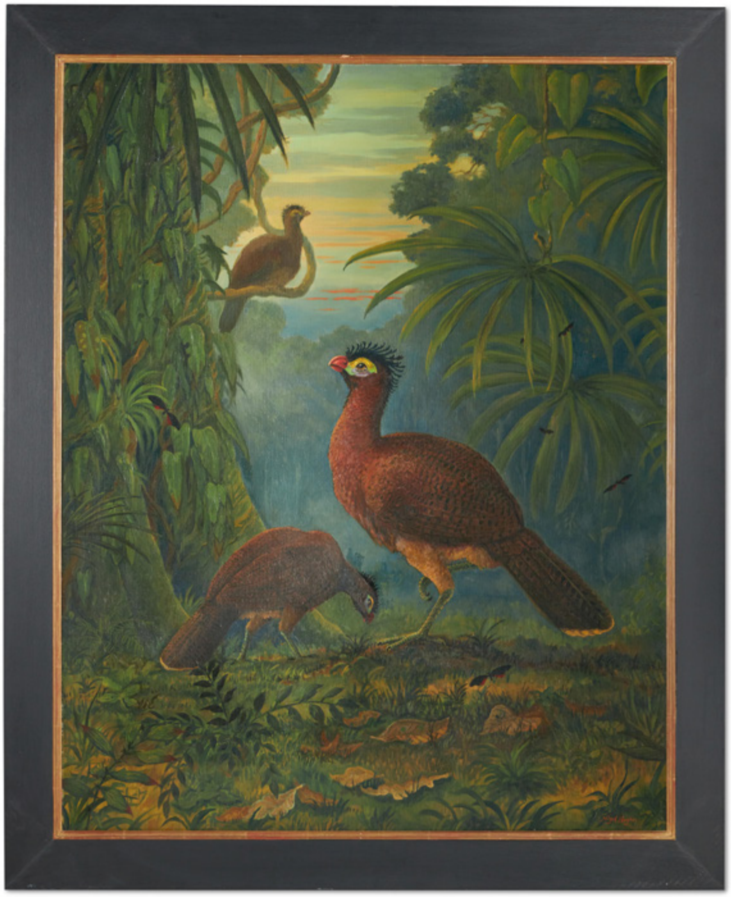


253

253 λ

NIGEL HUGHES (BRITISH 1940-2021)
PENELOPE DABBENA
Oil on canvas
96 x 76cm (37¾ x 29¾ in.)

£3,000-5,000



254

254 λ

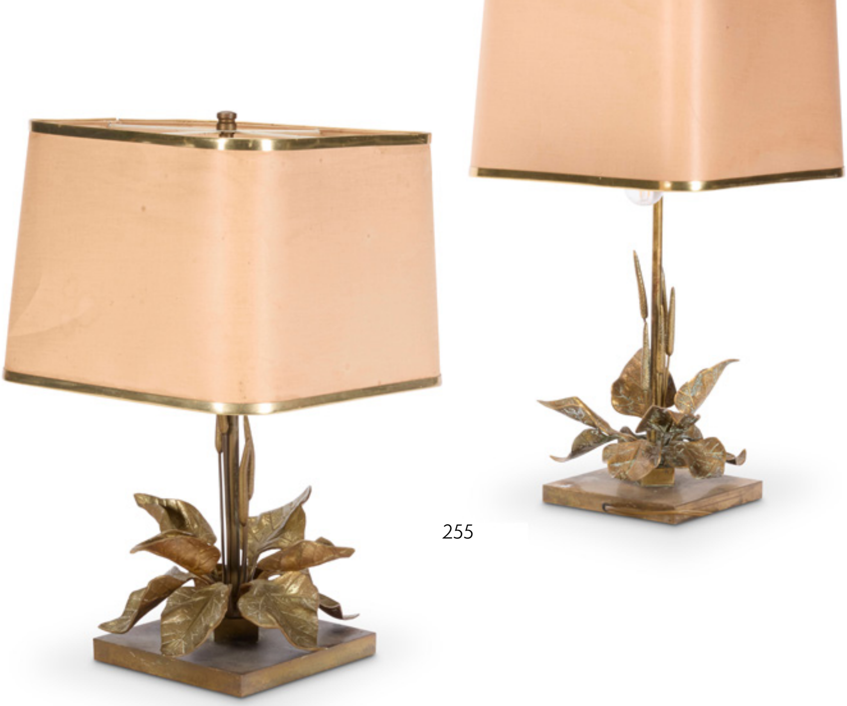
NIGEL HUGHES (BRITISH 1940-2021)
NOTHOCRAX URUMUTUM
Oil on canvas
Signed (lower right); titled (to frame verso)
96 x 75cm (37¾ x 29½ in.)

£3,000-5,000

255

MAISON CHARLES (ATTRIBUTED)
TWO GILT METAL 'BULLRUSH' LAMPS;
CIRCA 1970
Fitted for electricity
60cm high including shade and smaller

£1,200-1,800



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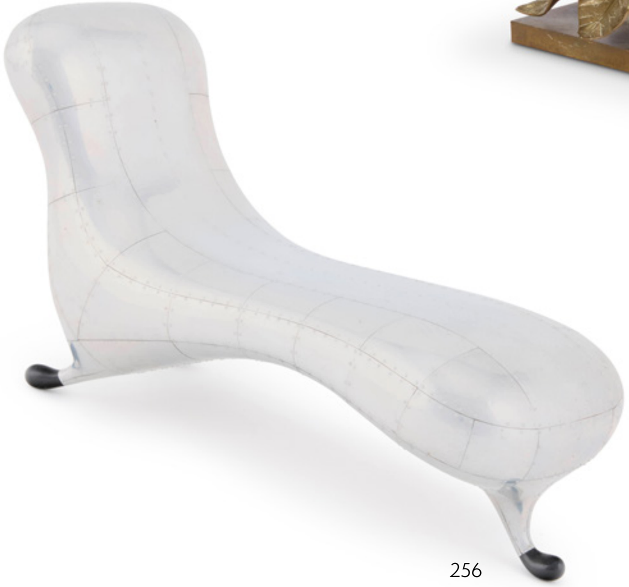


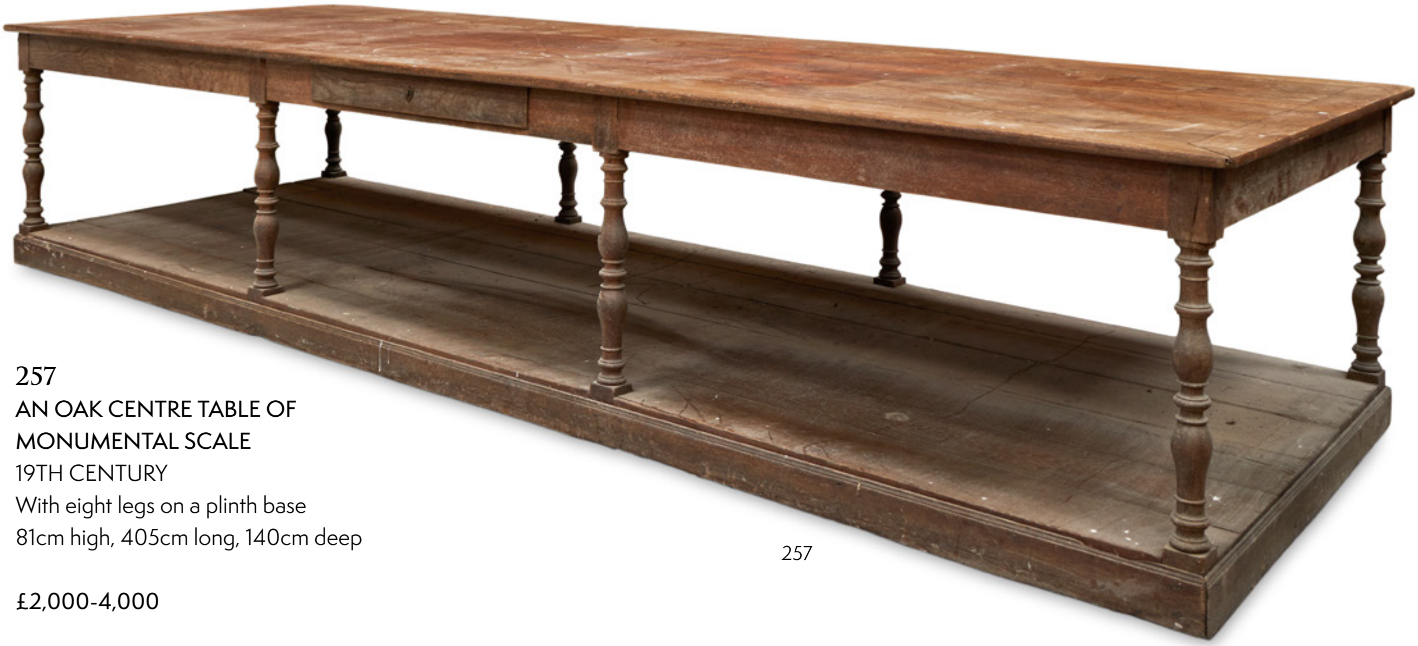
256

256

MARK NEWSON (AUSTRALIAN, B.1963-)
A MINIATURE 'LOCKHEED' LOUNGE CHAIR; EARLY 21ST CENTURY
Riveted sheet metal
14.7cm x 27.5cm

The Lockheed chair was designed by Newson in 1986, this model is 1:6 scale of the original chair.

£500-800

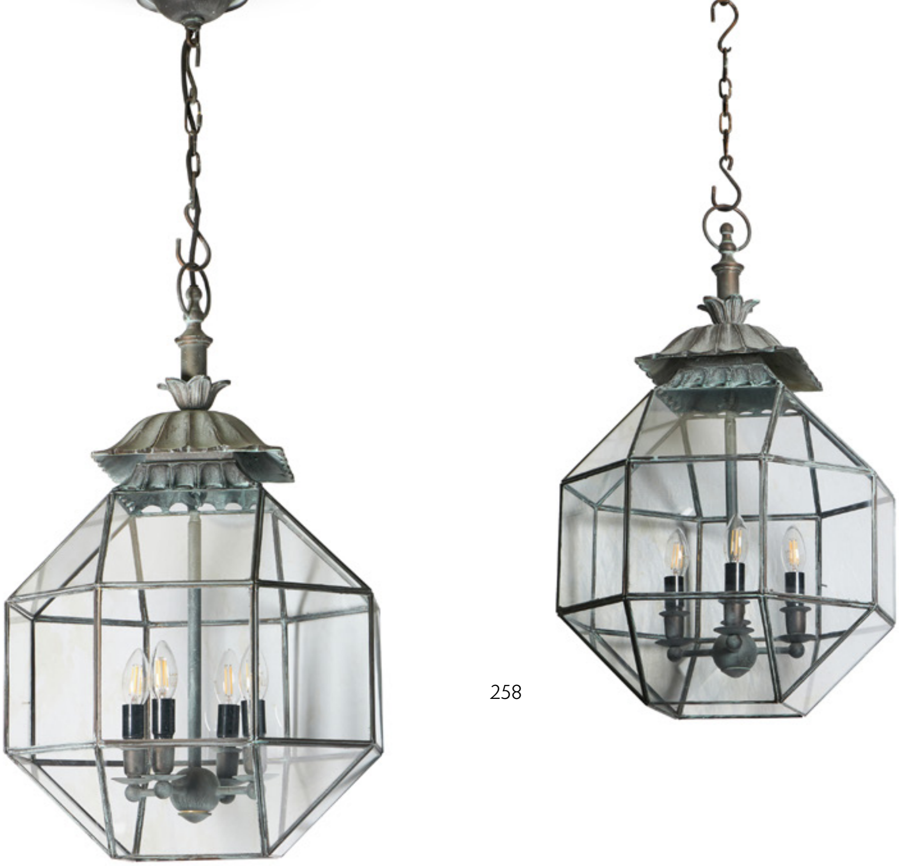


257

257

AN OAK CENTRE TABLE OF MONUMENTAL SCALE
19TH CENTURY
With eight legs on a plinth base
81cm high, 405cm long, 140cm deep

£2,000-4,000



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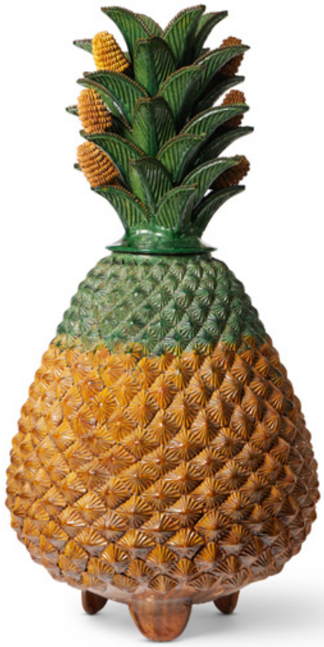


259

258

A PAIR OF GILT-METAL FOUR-LIGHT LANTERN LIGHTS

MODERN

60cm high, 43cm wide

£500-800

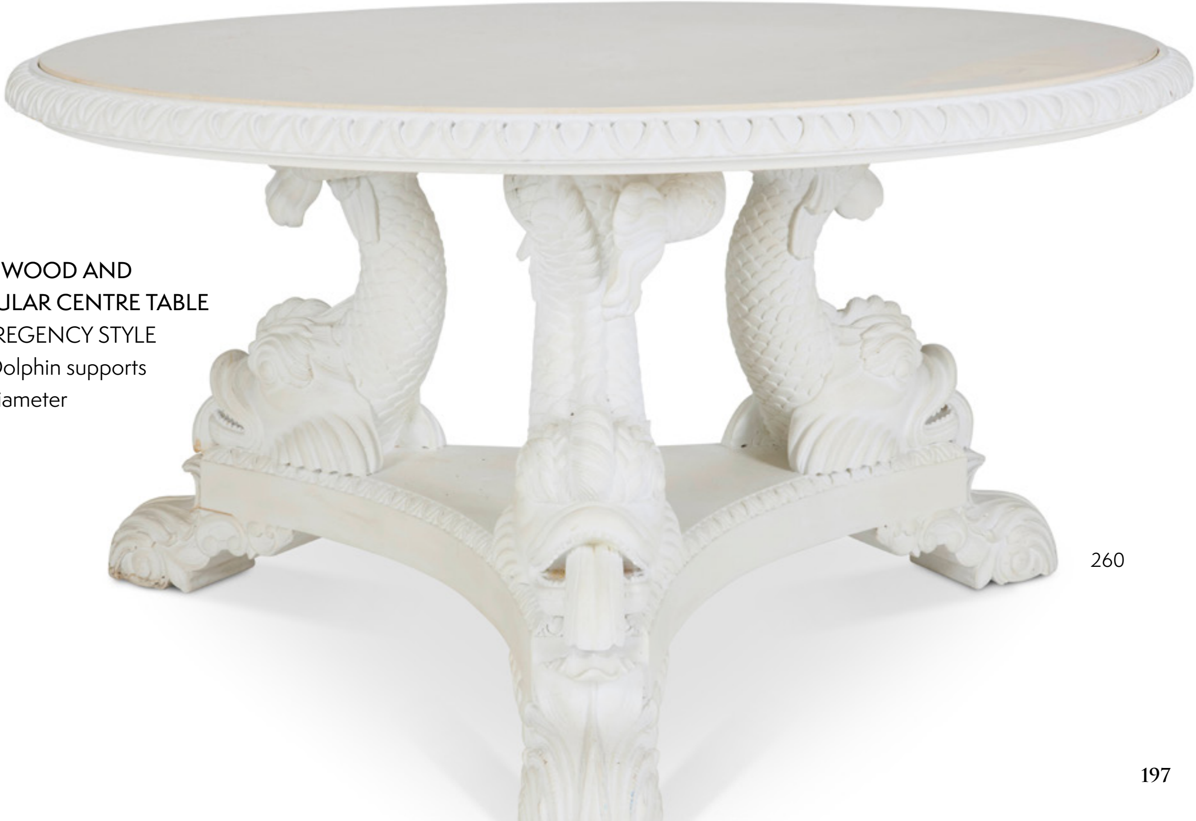
259

A GLAZED POTTERY MODEL OF A PINEAPPLE

ITALIAN, LATE 20TH CENTURY

96cm high, 50cm wide

£400-600



260

260

A WHITE PAINTED WOOD AND TRAVERTINE CIRCULAR CENTRE TABLE

MODERN, IN THE REGENCY STYLE

With three stylized Dolphin supports

79cm high, 147cm diameter

£2,000-3,000

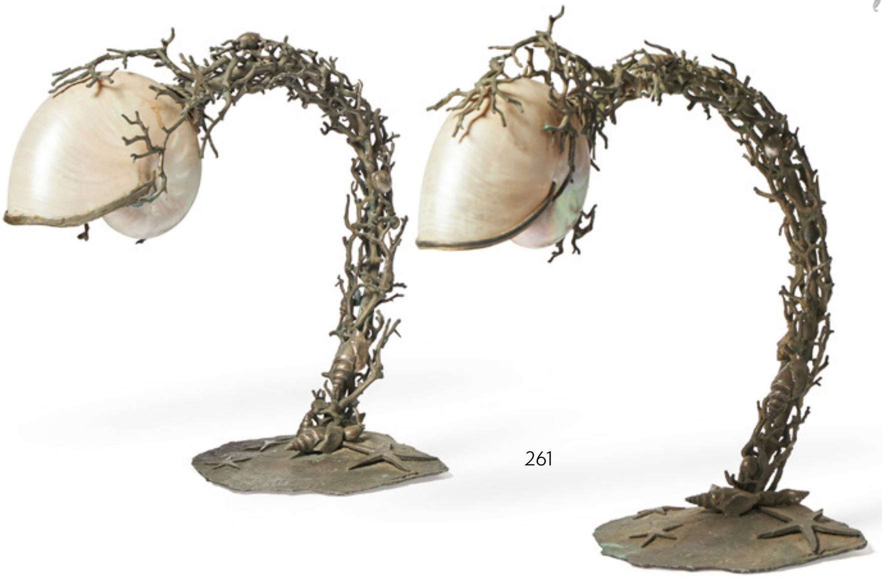
> *It's no use worrying, by living in tomorrow's troubles, you only double todays.*
>
> THE STORY OF DOCTOR DOLITTLE

261

A PAIR OF METAL TABLE LAMPS WITH NAUTILUS SHELL SHADES

LATE 20TH CENTURY
Fitted for electricity
40cm high

£300-500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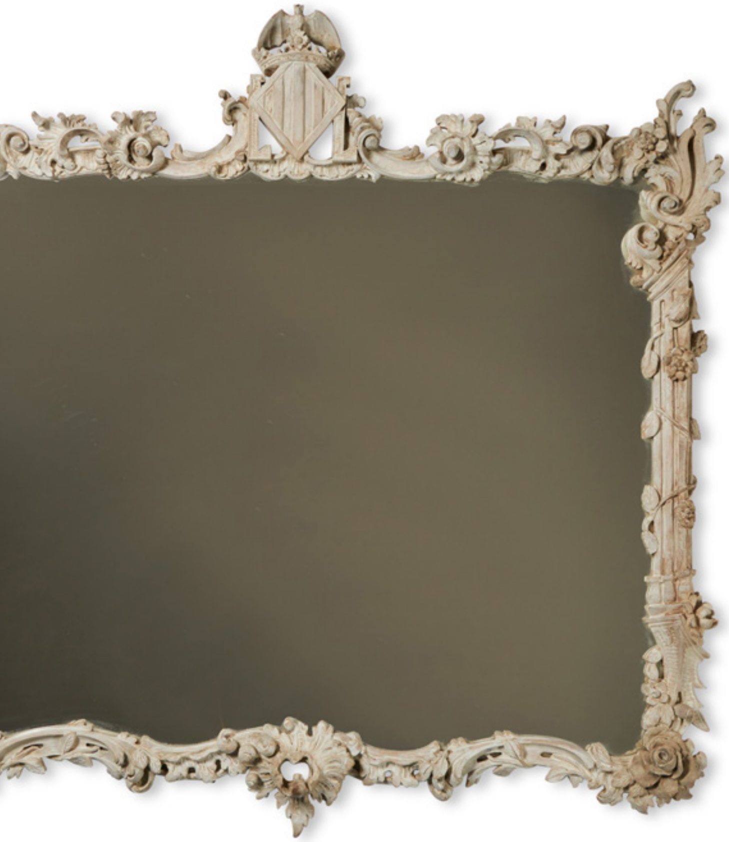
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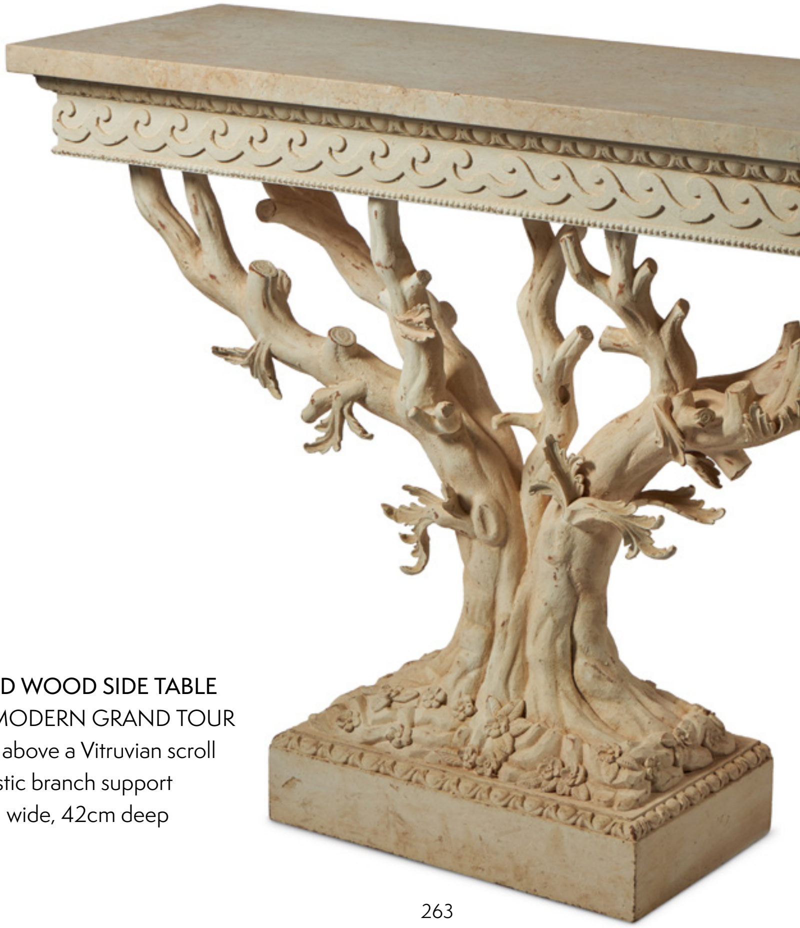

263

262

A WHITE PAINTED WOOD MIRROR

MODERN
The foliate carved frame surmounted by a shield carved with a bat
110cm high, 115cm wide

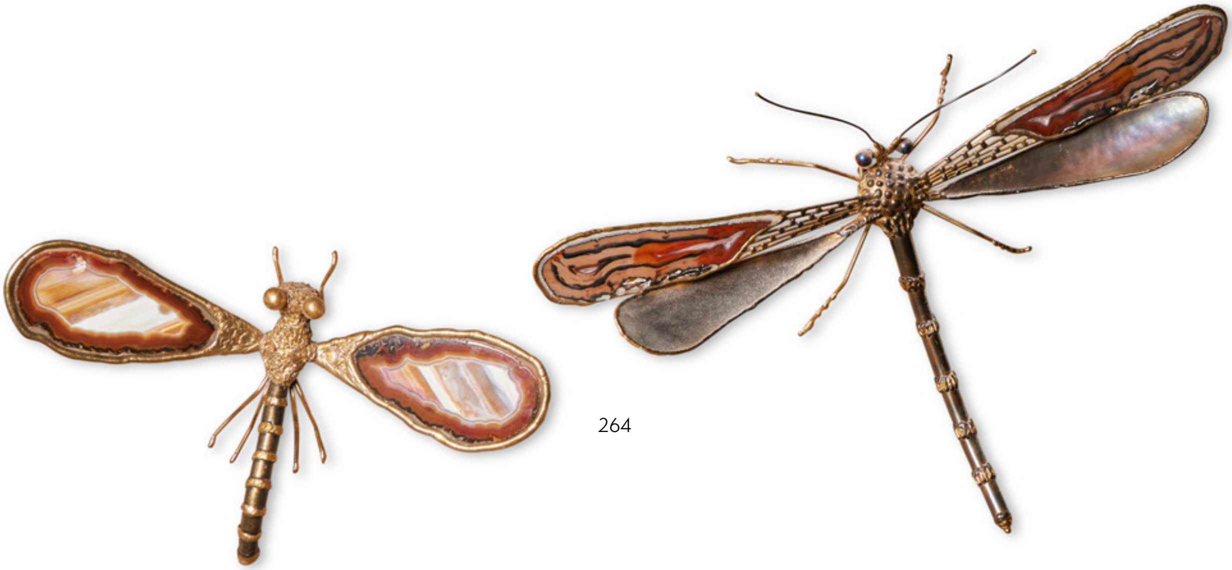
£300-500

263

A WHITE PAINTED WOOD SIDE TABLE

MODERN, BY A MODERN GRAND TOUR
With a marble top above a Vitruvian scroll frieze and naturalistic branch support
90cm high, 127cm wide, 42cm deep

£1,200-1,800



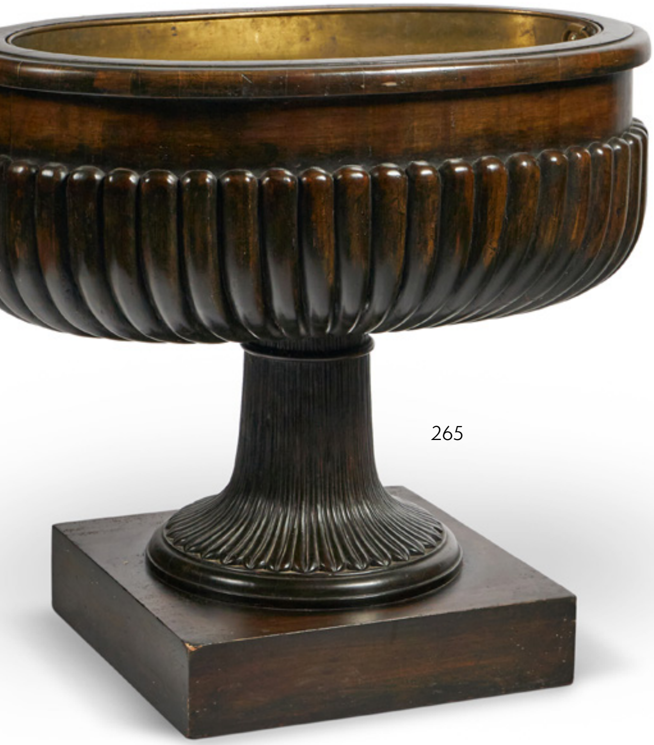
264

264

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021), ATTRIBUTED

TWO GILT METAL AND AGATE 'DRAGONFLY' WALL LIGHTS;
SECOND HALF 20TH CENTURY
With burnished finish to metal tails
Larger: 35cm x 47cm
Smaller: 29cm x 46cm

£2,000-3,000



265

265

A BEECH OVAL 'GILLOWS' WINE COOLER

MODERN, BY A MODERN GRAND TOUR
With a brass liner
69cm high, 78cm long, 50cm deep

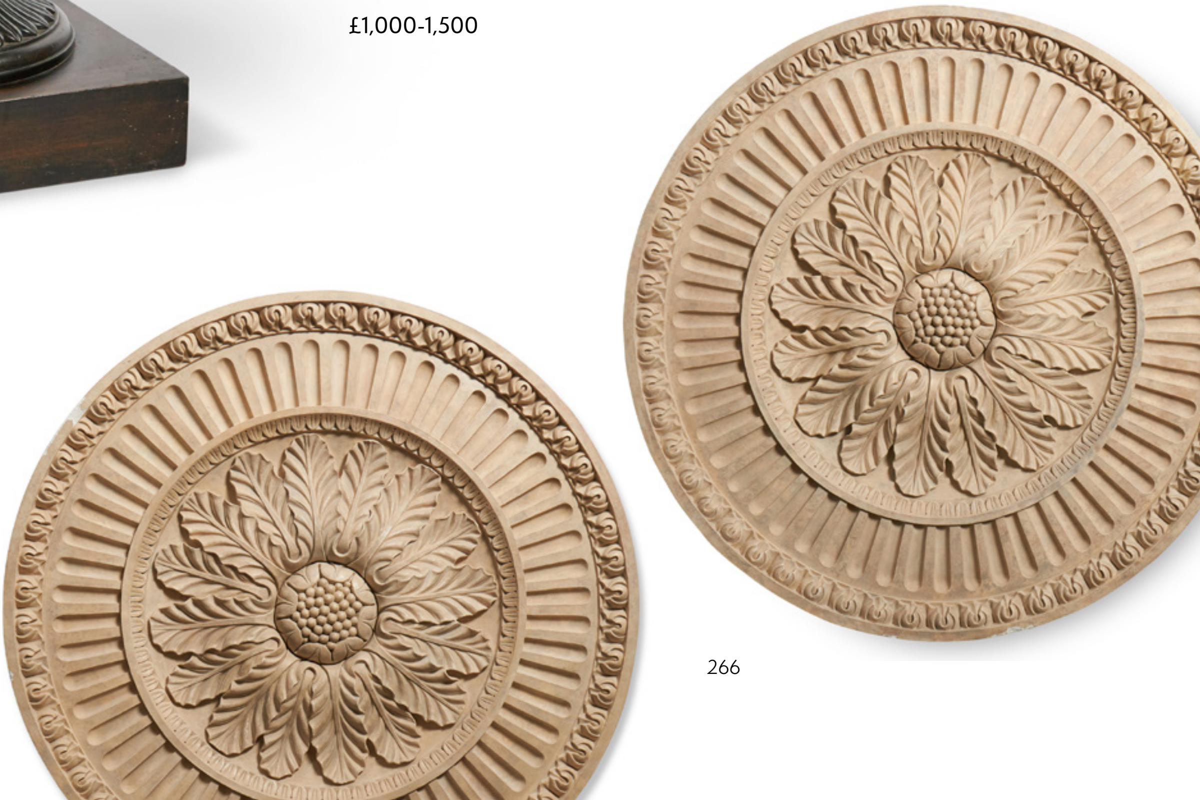
£1,000-1,500

266

A PAIR OF PLASTER ROUNDELS

MODERN
189.5cm diameter

£500-800



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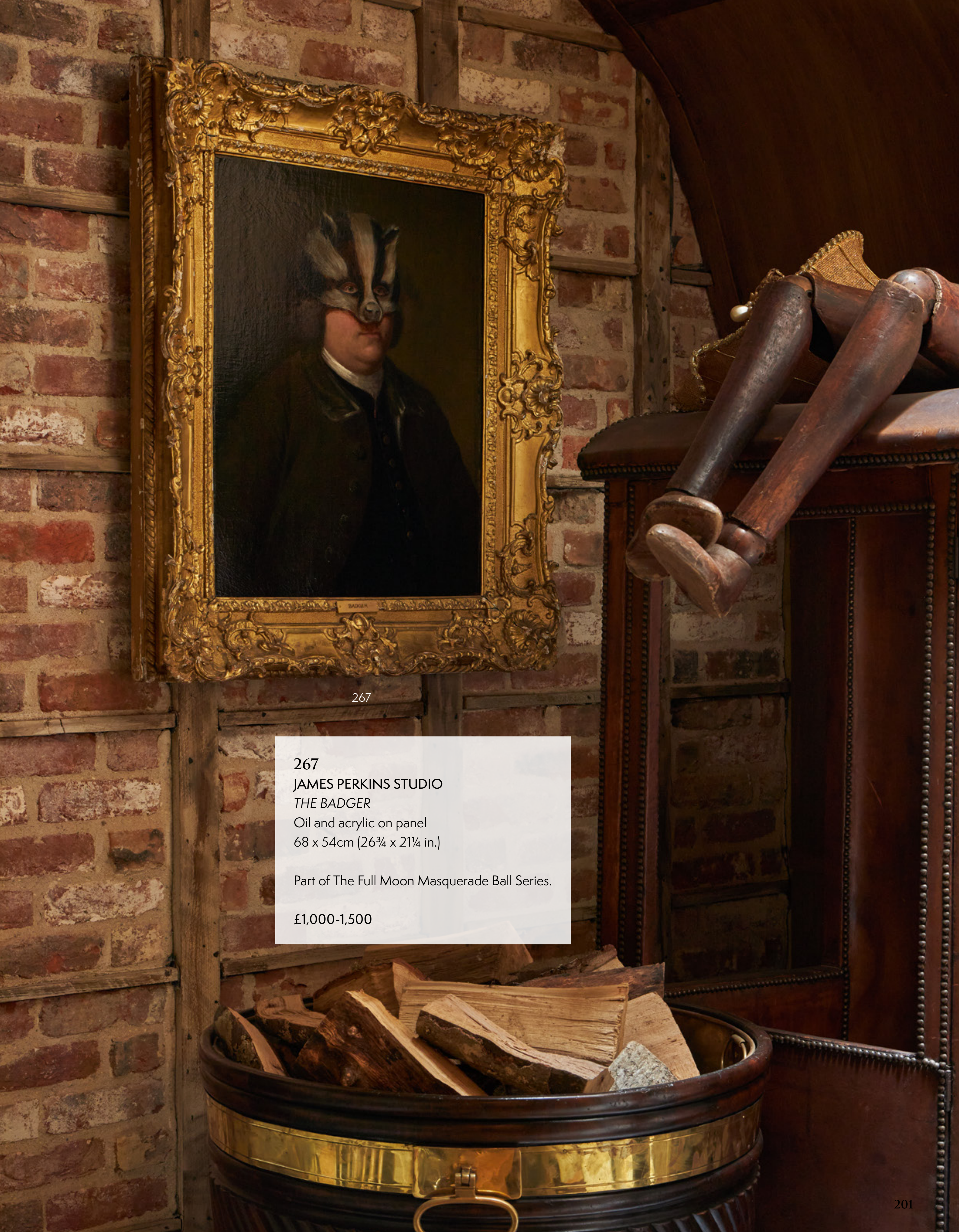


267

JAMES PERKINS STUDIO

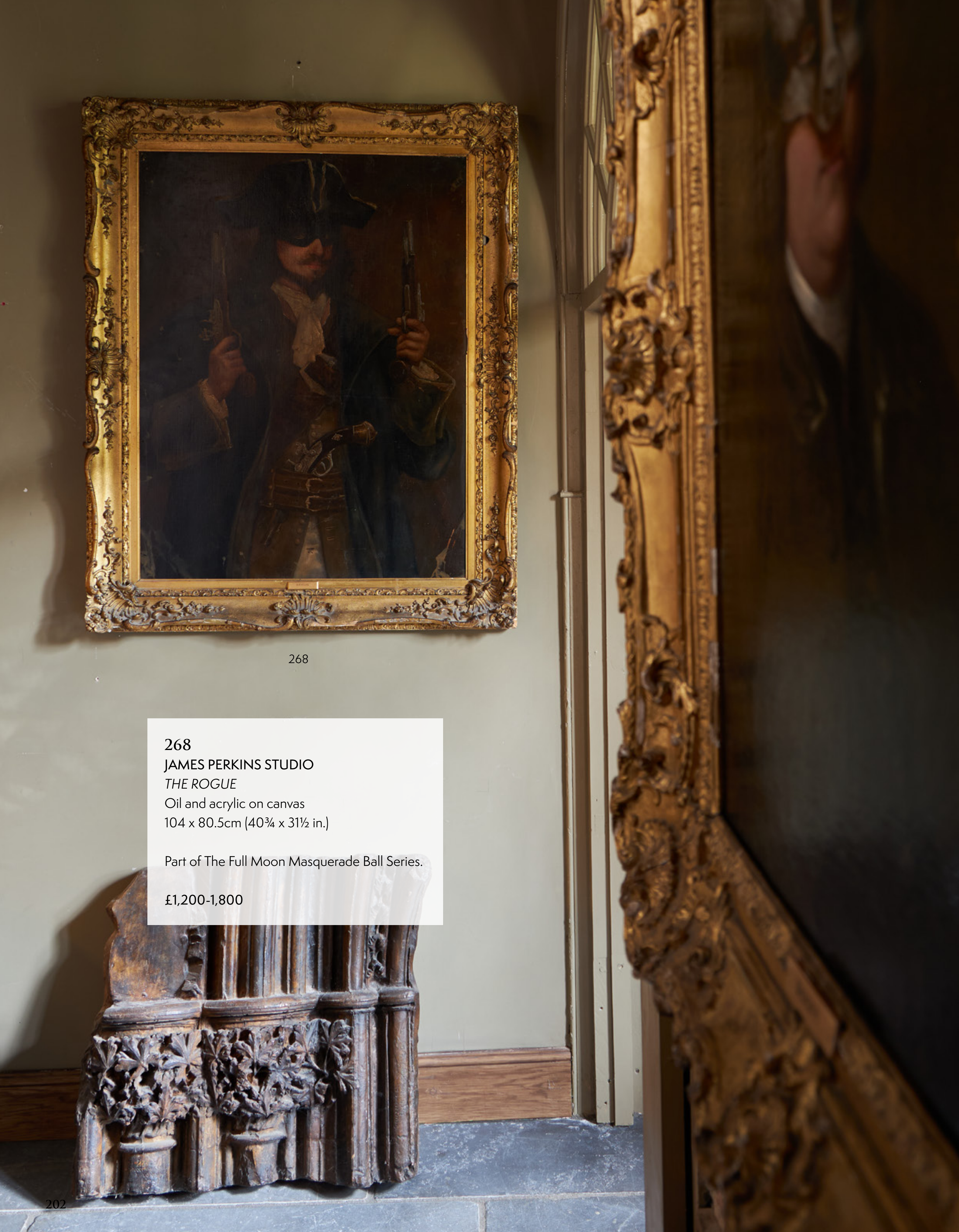
THE BADGER

Oil and acrylic on panel

68 x 54cm (26¾ x 21¼ in.)

Part of The Full Moon Masquerade Ball Series.

£1,000-1,500



268

268

JAMES PERKINS STUDIO

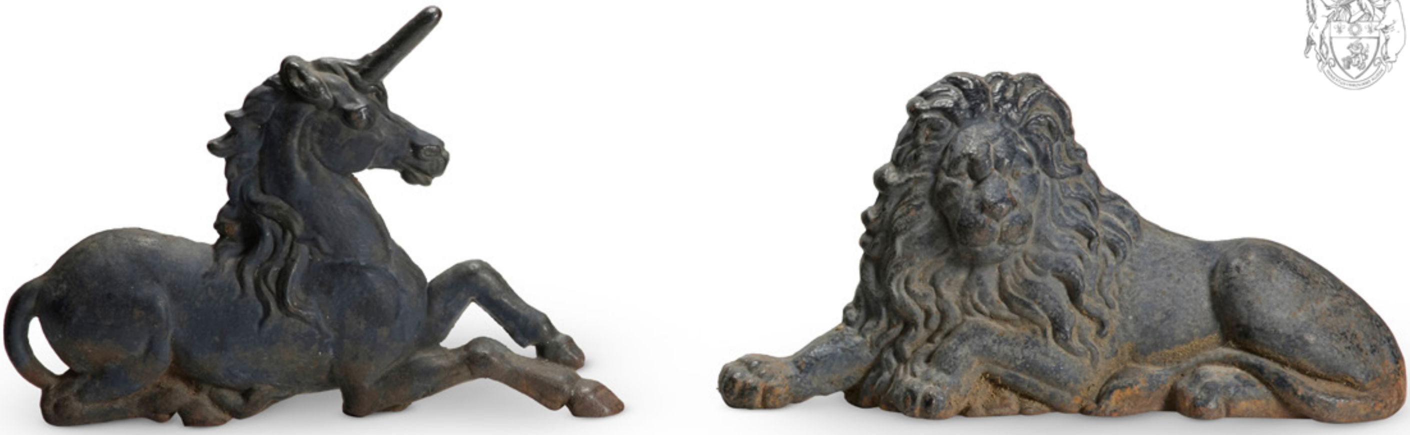
THE ROGUE

Oil and acrylic on canvas

104 x 80.5cm (40¾ x 31½ in.)

Part of The Full Moon Masquerade Ball Series.

£1,200-1,800



269

269

A PAIR OF VICTORIAN BLACK PAINTED CAST IRON LION AND UNICORN FIRE DOGS

SECOND HALF 19TH CENTURY

The unicorn 42cm high, 63cm wide, 33cm deep

£600-1,000

270 Y

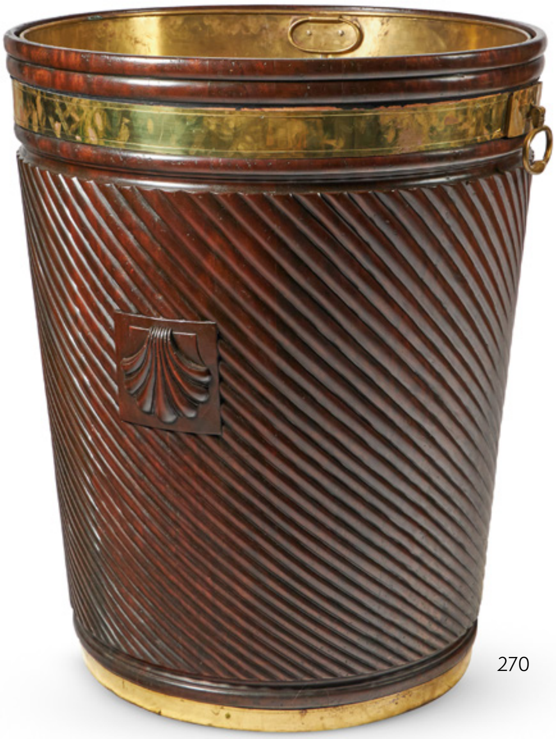
A BRASS MOUNTED MAHOGANY LOG BASKET OF LARGE SCALE

MODERN, BY ENGLISH GEORGIAN

With shell carving, handles and liner

91cm high, 77cm diameter

£1,000-1,500



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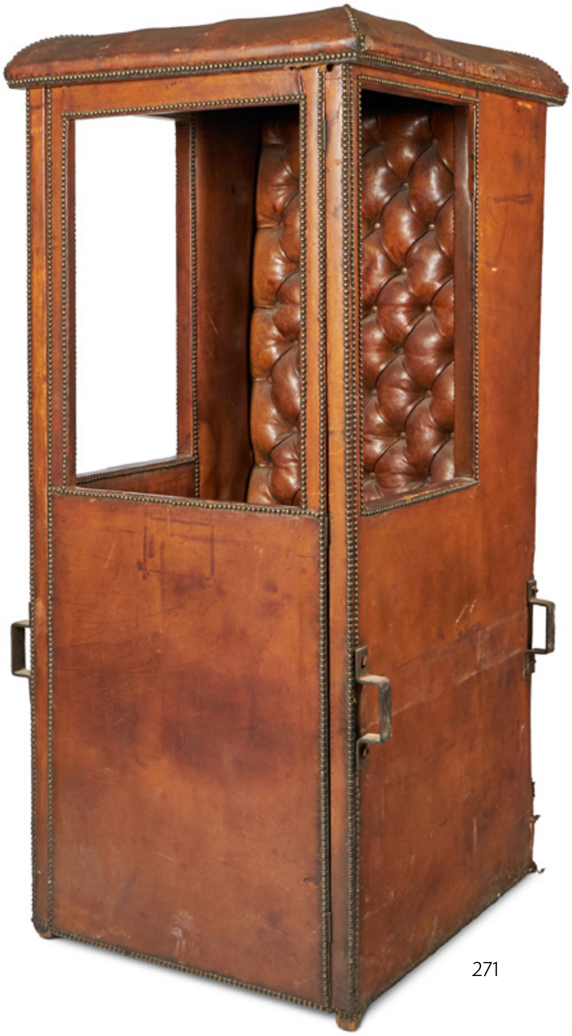


271

271

A CLOSE NAILED BROWN LEATHER SEDAN CHAIR

POSSIBLY 19TH CENTURY

With hinged roof and door and open sides, lacking carrying poles

178cm high, 82cm wide, 92cm deep

£600-1,000

272

A FLORENTINE CARVED GILTWOOD MIRROR

ITALIAN, SECOND HALF 19TH CENTURY

With a profusely carved frame and later plate

95cm high, 67cm wide, 14cm deep

£600-1,000

273

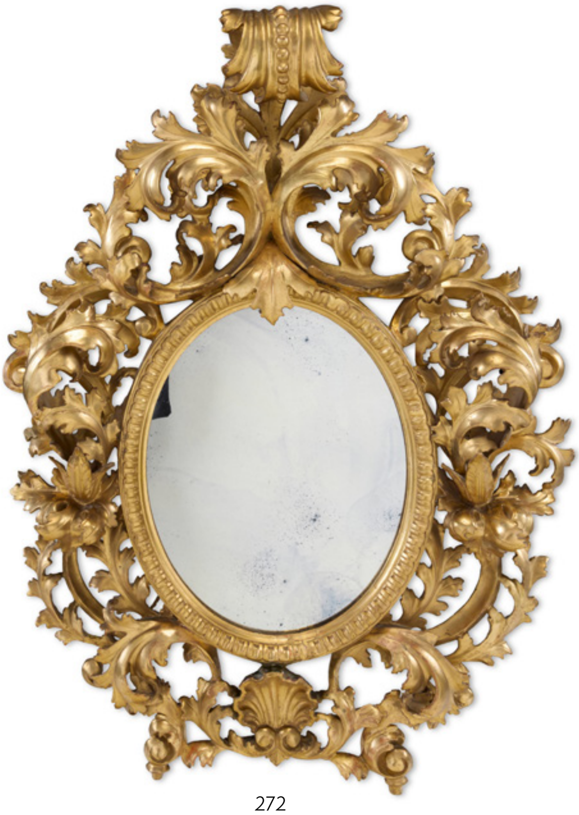
A VICTORIAN OAK WRITING TABLE

MID 19TH CENTURY, IN THE 'JACOBETHAN' STYLE

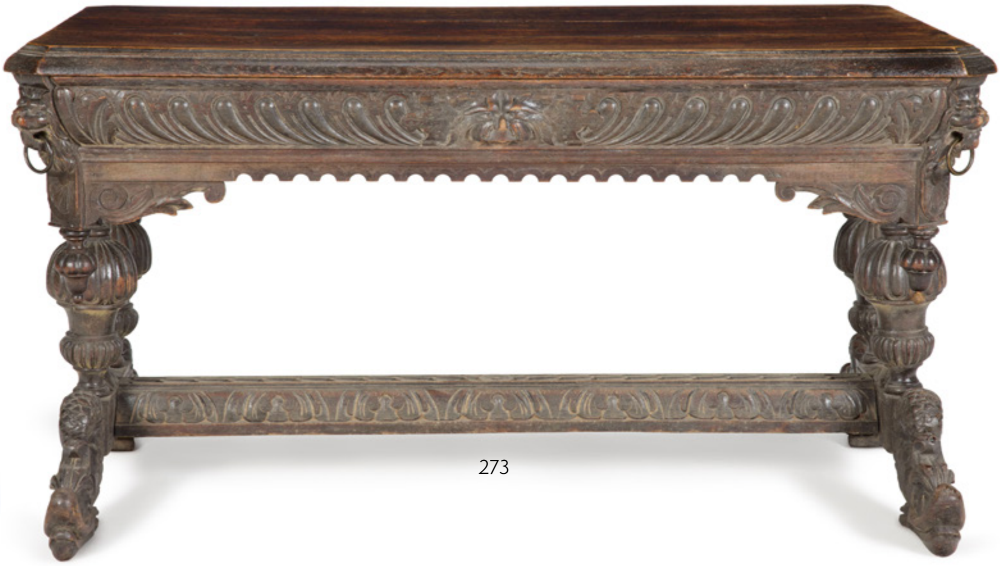
With a frieze drawer above dolphin carved feet

75.5cm wide, 146cm long, 83cm deep

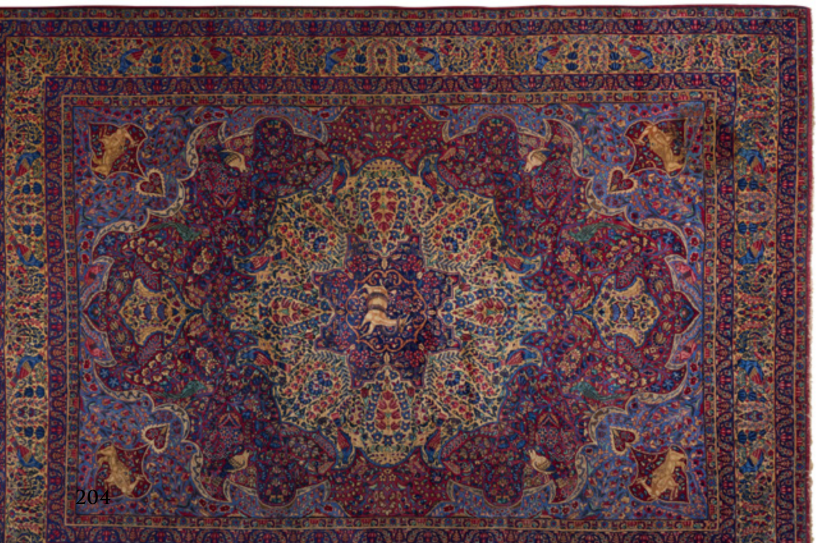
£600-1,000



272



273



274

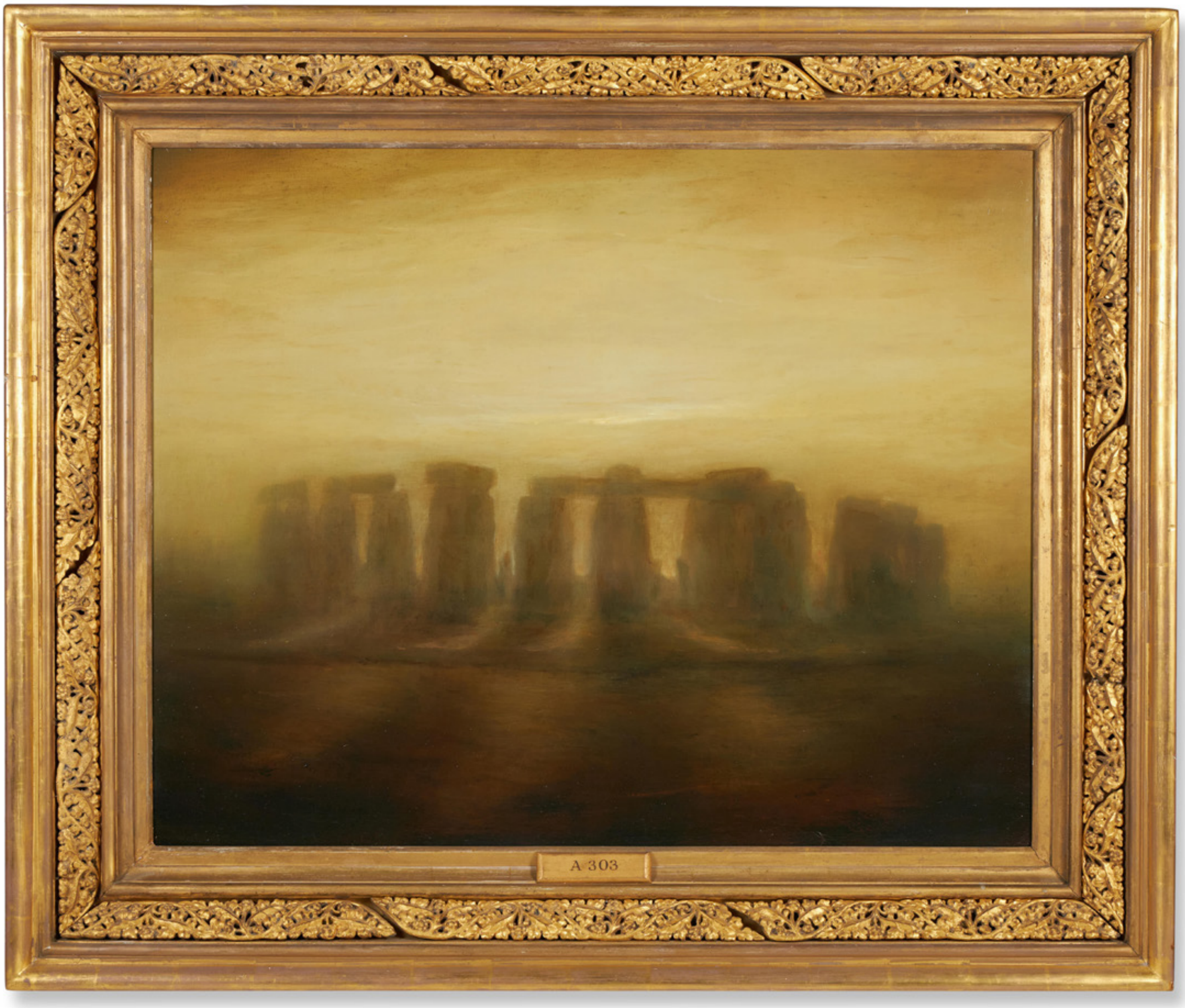
A KIRMAN CARPET

approx 335cm x 245cm

£1,500-2,500

274

JAMES PERKINS STUDIO
A303 (STONEHENGE)

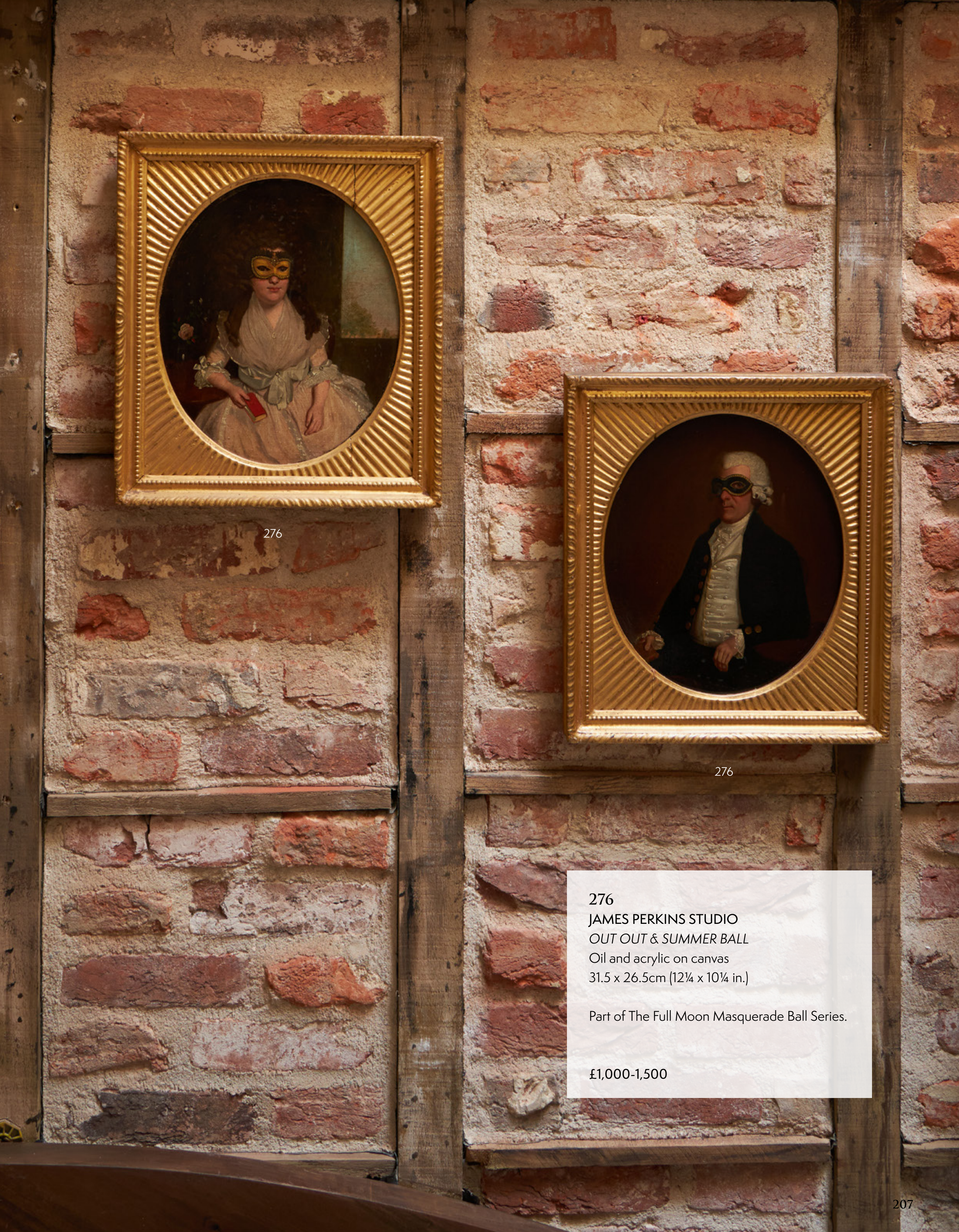


275

275
JAMES PERKINS STUDIO
A303 (STONEHENGE)
Oil on canvas
67 x 84cm (26¼ x 33 in.)

£2,000-3,000

There is a sense of mystery still to this day surrounding the original purpose of Stonehenge. Now a World Heritage Site it was previously thought to be a Druid temple, a burial monument, a meeting place between chiefdoms, or even an astronomical "computer." The most mysterious and ancient of landmarks, a portal to another world, it's art laid bare for all to see on this famous thoroughfare.



276

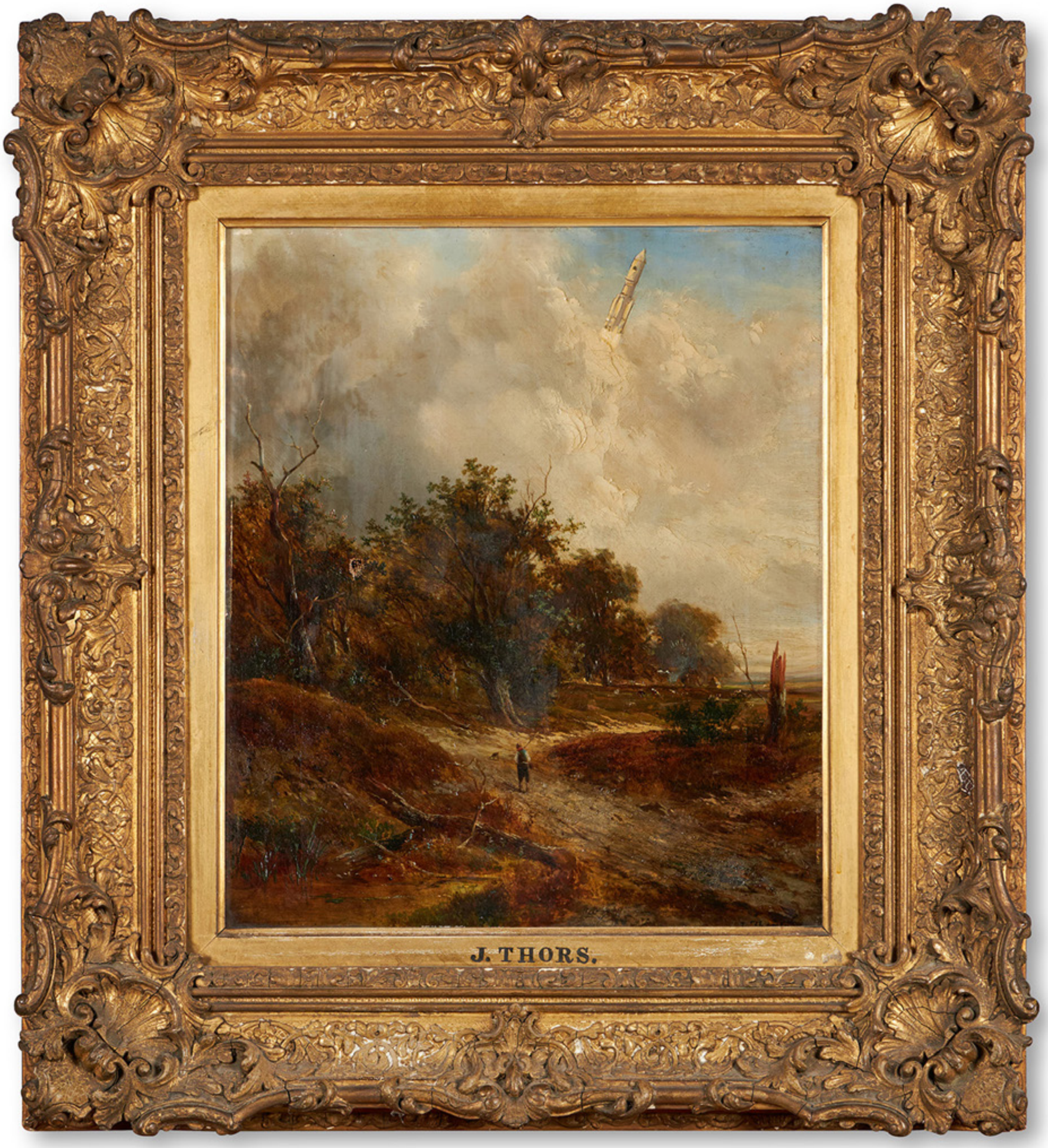
JAMES PERKINS STUDIO

OUT OUT & SUMMER BALL

Oil and acrylic on canvas
31.5 x 26.5cm (12¼ x 10¼ in.)

Part of The Full Moon Masquerade Ball Series.

£1,000-1,500



277

277

JAMES PERKINS STUDIO

OUT OF THIS WORLD SERIES, ROCKET 01

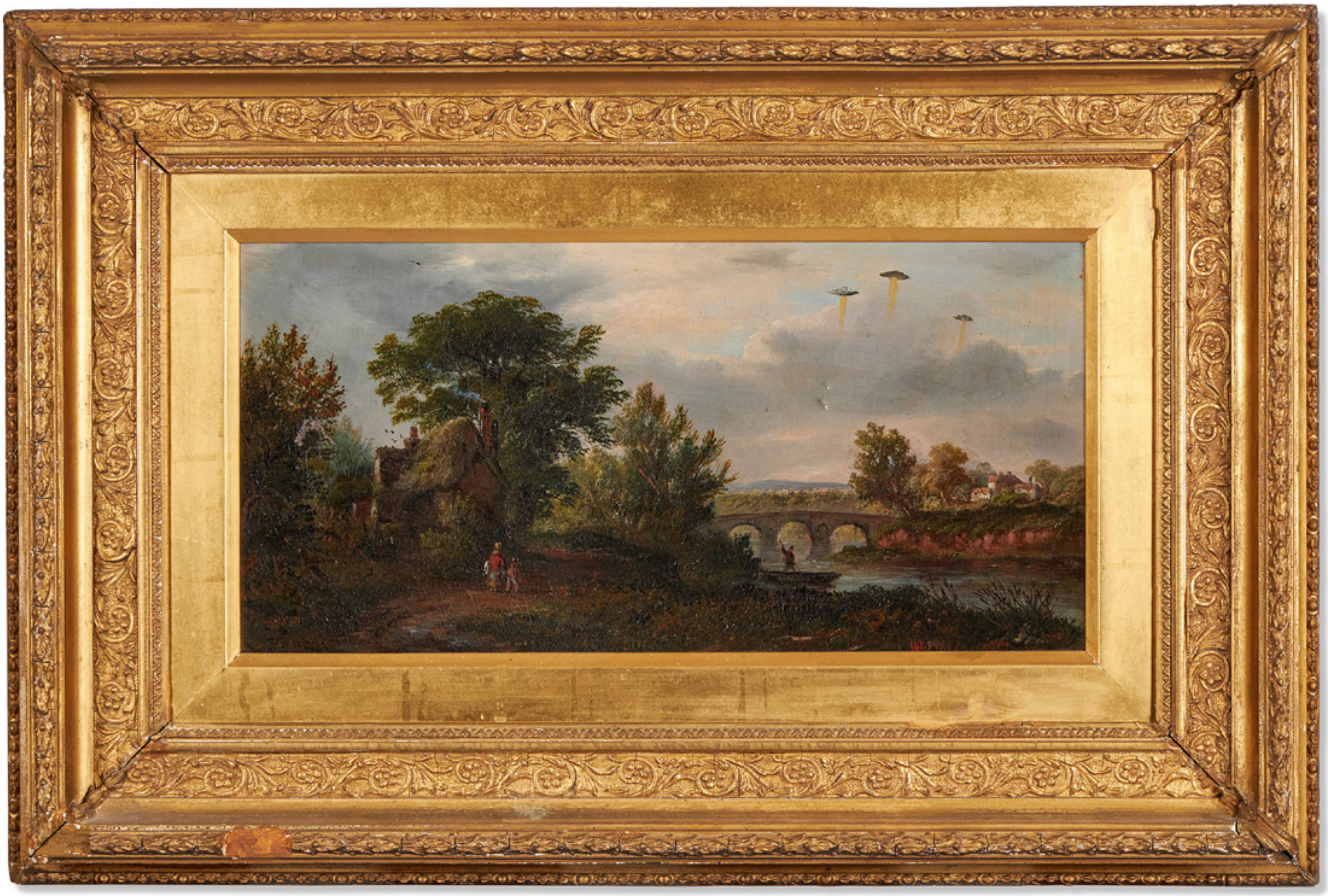
Oil on canvas

Signed by Thors (lower right)

34.5 x 29cm (13½ x 11¼ in.)

Part of The Out of this World Series.

£500-700



278

278

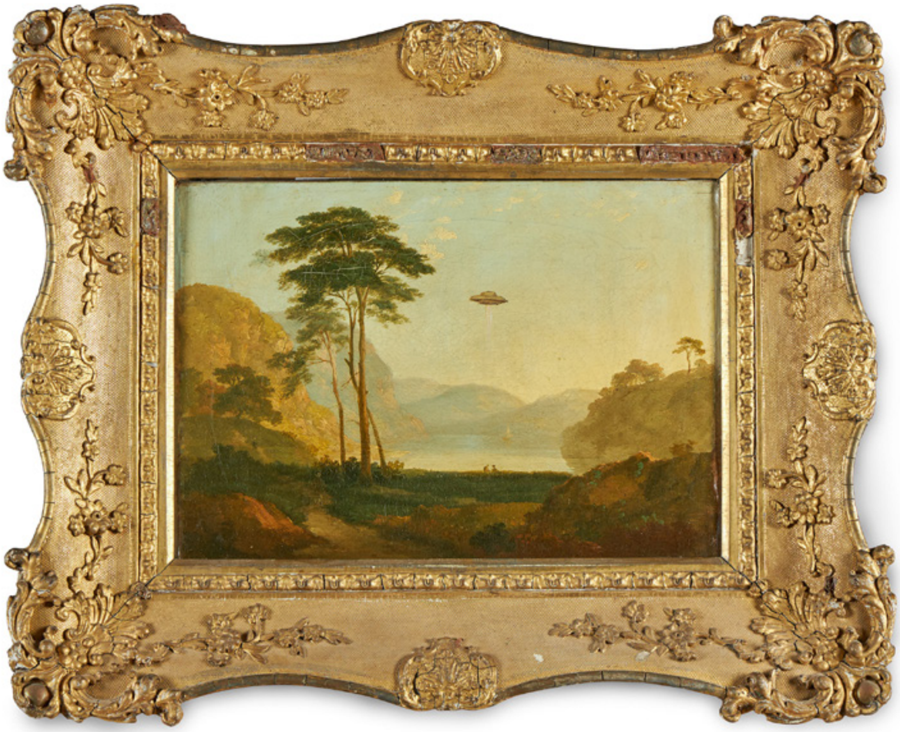
JAMES PERKINS STUDIO

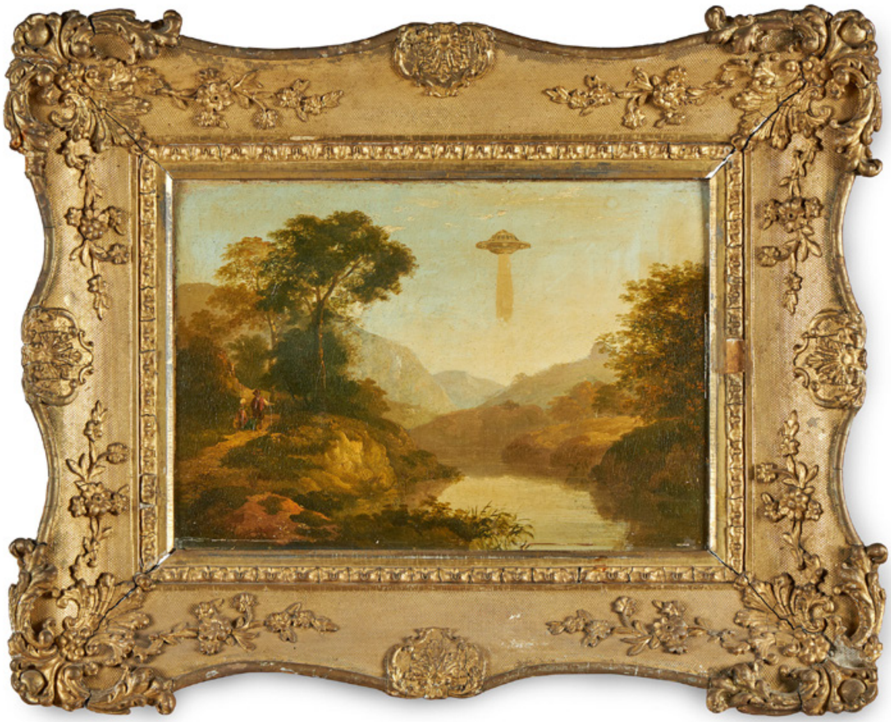
OUT OF THIS WORLD SERIES, UFO 07

Oil on canvas
Signed (lower right)
19 x 39.5cm

Part of The Out of this World Series.

£500-700





279

279

JAMES PERKINS STUDIO

OUT OF THIS WORLD SERIES, UFO 08 and 09

Oil and acrylic on board

25.5 x 37cm (10 x 14½ in.)

Part of The Out of this World Series.

£1,200-1,800

280

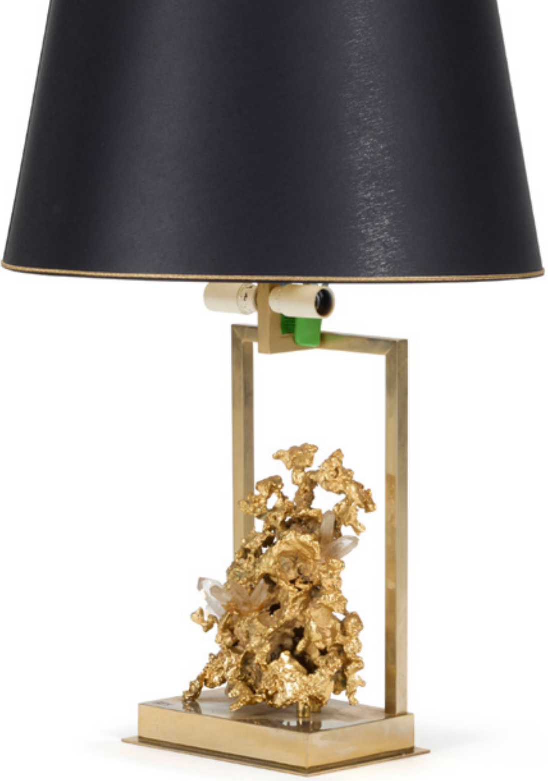
**JEAN PICART LE DOUX
(FRENCH, 1902-1982)**
'LES SAISONS' TAPESTRY;
MID 20TH CENTURY
Wool (and lined)
Signed in the cloth, with
manufacturer's label to the reverse
88cm x 170cm

£500-800

281

**A GILT BRONZE AND ROCK
CRYSTAL LAMP FORMED AS
A GOLDEN NUGGET**
SECOND HALF
20TH CENTURY
On gilt metal frame/plinth
46.5cm high, 22cm wide,
15cm deep

£800-1,200



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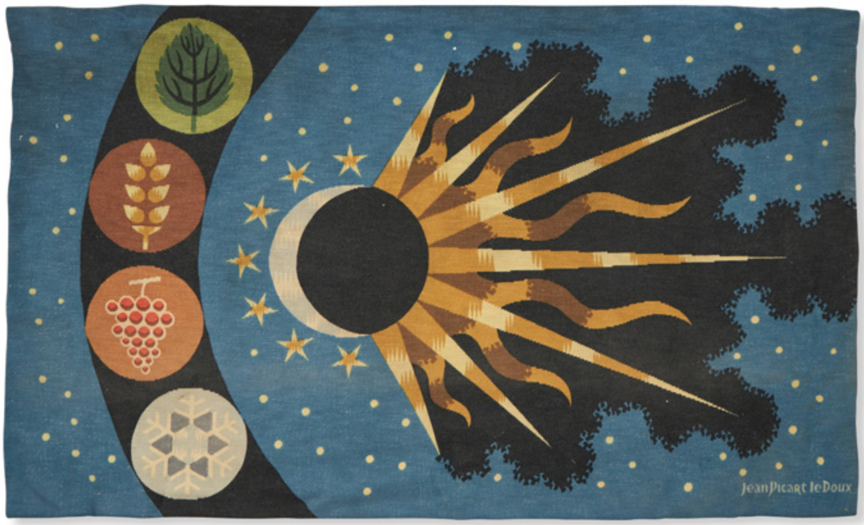
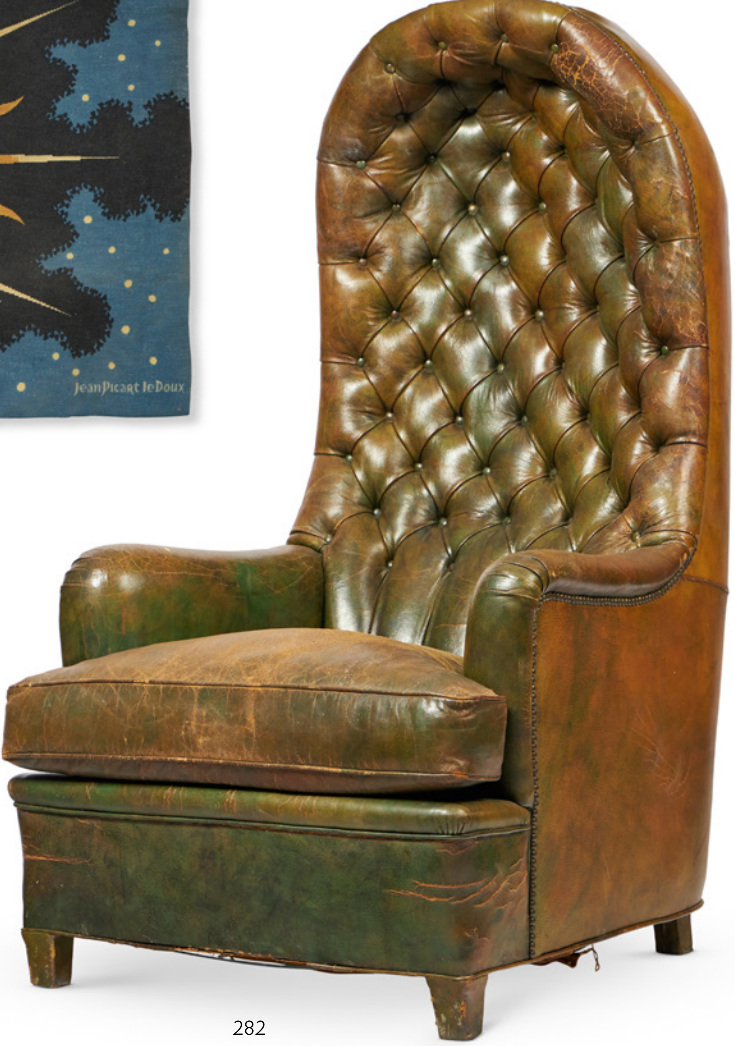


280

282

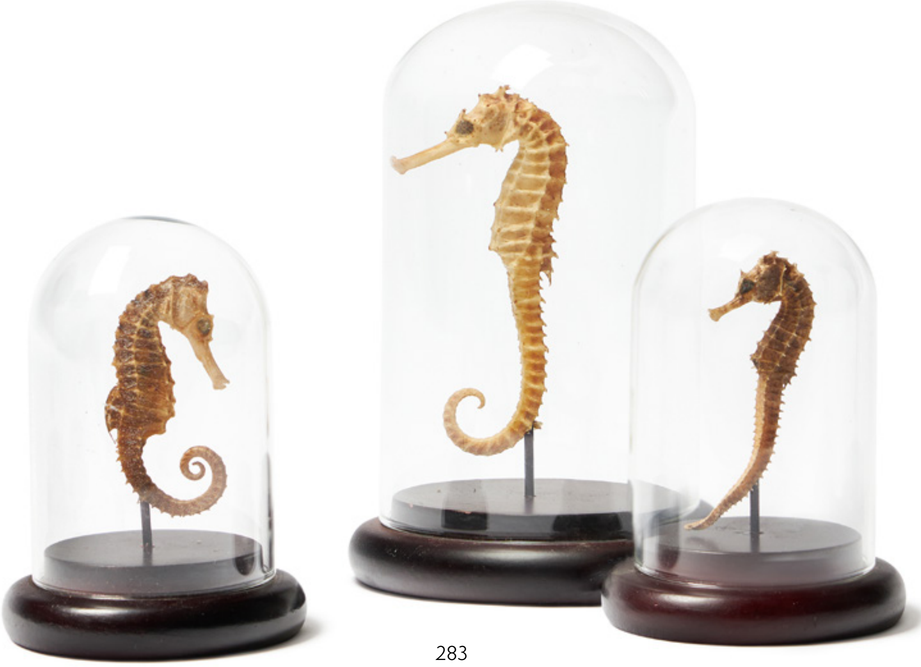
**A CLOSE NAILED GREEN LEATHER
PORTER'S ARMCHAIR**
SECOND HALF 20TH CENTURY
140cm high, 79cm wide, 100cm deep

£800-1,200



282

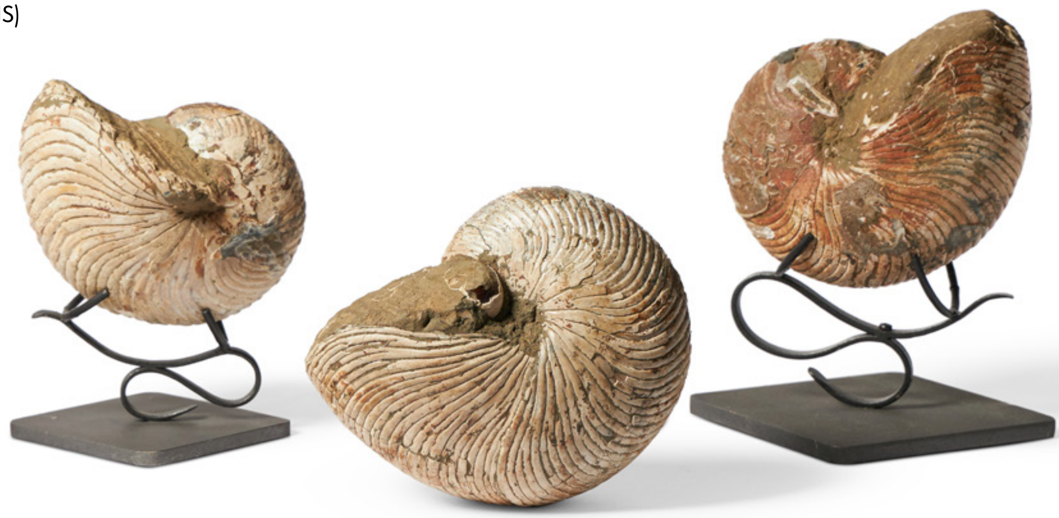
> *The greatest secret of a successful life is to know how to be happy with one's lot.*
>
> THE STORY OF DOCTOR DOLITTLE



283

283
THREE SEAHORSES (HIPPOCAMPUS)
Under glass domes
15cm high overall and smaller

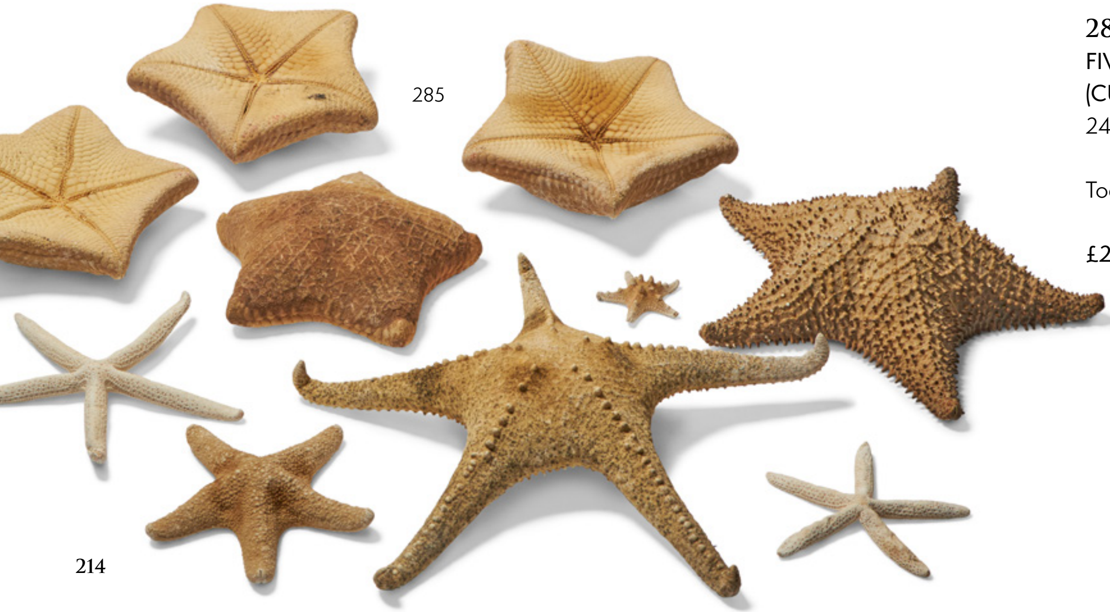
£100-200



284

284
THREE AMMONITE (CEPHALOPODA) FOSSILS
Two modern metal stands
The example on the stand
23cm high overall

£300-500

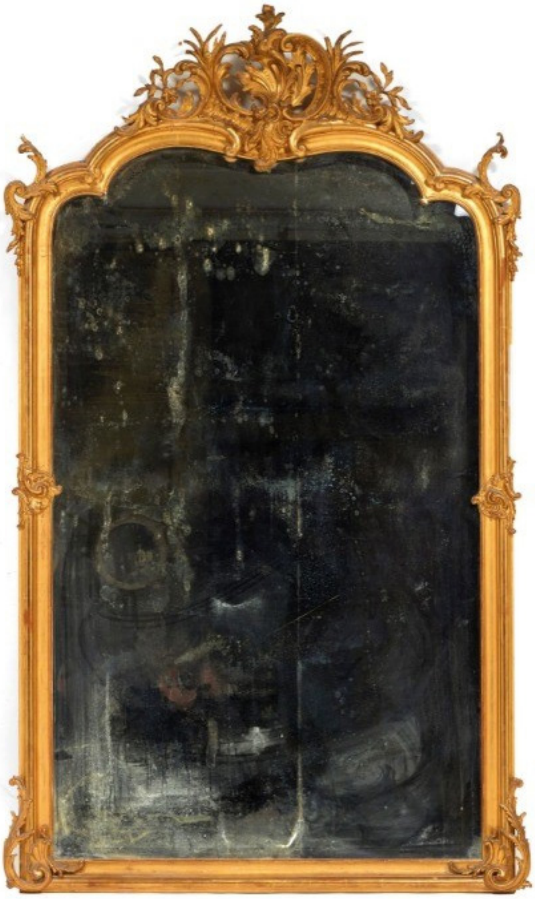


285

285
FIVE PILLOW STARFISH (CULCITA NOVAEGUINEAE)
24cm wide and smaller

Together with other starfish specimens

£200-300

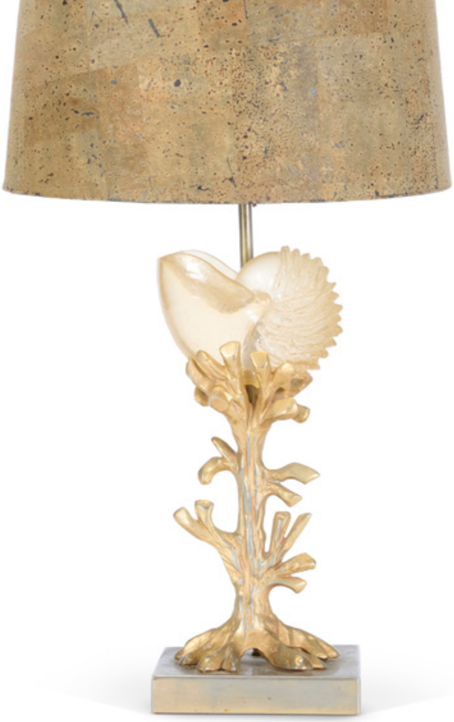


286

286 Y

A GILT COMPOSITION MIRROR
FRENCH, LATE 19TH CENTURY
225cm high, 145cm

£1,000-1,500



287

287

A GILT METAL AND RESIN NAUTILUS LAMP
SECOND HALF 20TH CENTURY
With cork and foil lined shade
76cm high

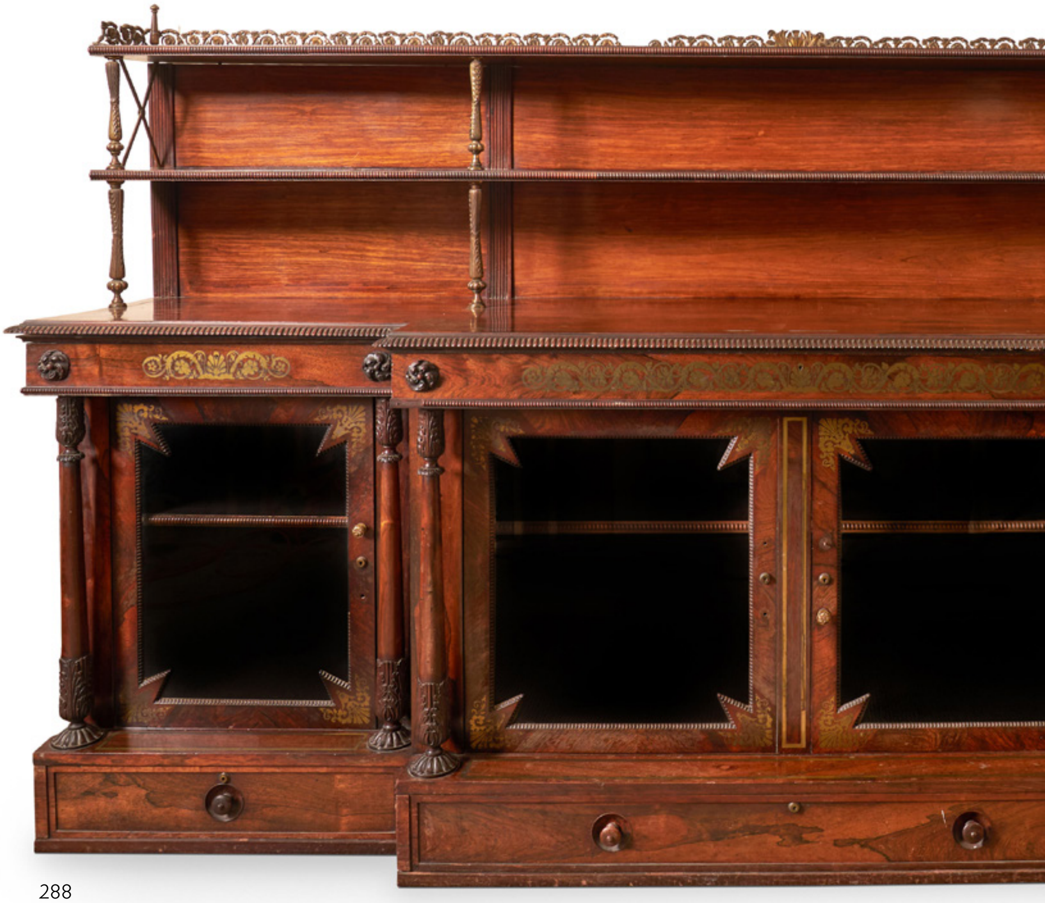
£300-500

288 Y

A WILLIAM IV BRASS INLAID ROSEWOOD BREAKFRONT SIDE CABINET
CIRCA 1830
Fitted with six drawers and four glazed doors, lacking plinth
155cm high, 276 wide, 64cm deep

Provenance:
By repute, Charles Darwin, Downe House, Orpington, Kent and gifted or sold to his friend John Lubbock, 1st Baron Avebury (1834-1913) and by descent at High Elms, Farnborough, Kent until sold by the Executors of the late Eric Lubbock, 4th Baron Avebury (1928-2016).

£2,000-3,000



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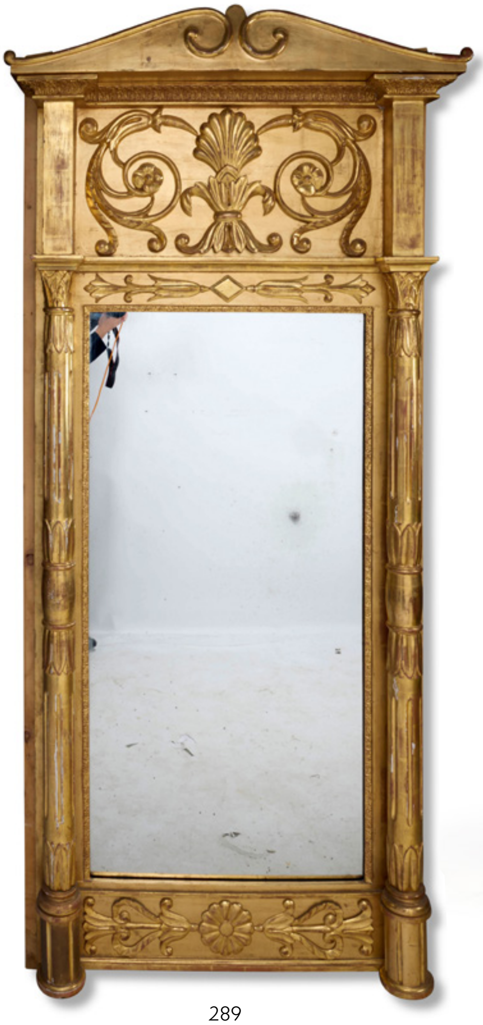


289

289

A GILTWOOD MIRROR

MID 19TH CENTURY AND LATER

With a scroll decorated pediment and frieze above a later rectangular plate flanked by column uprights, regilt
218cm high, 102cm wide, 18cm deep

Provenance:

By repute, The Ballyedmond Collection.

£500-800

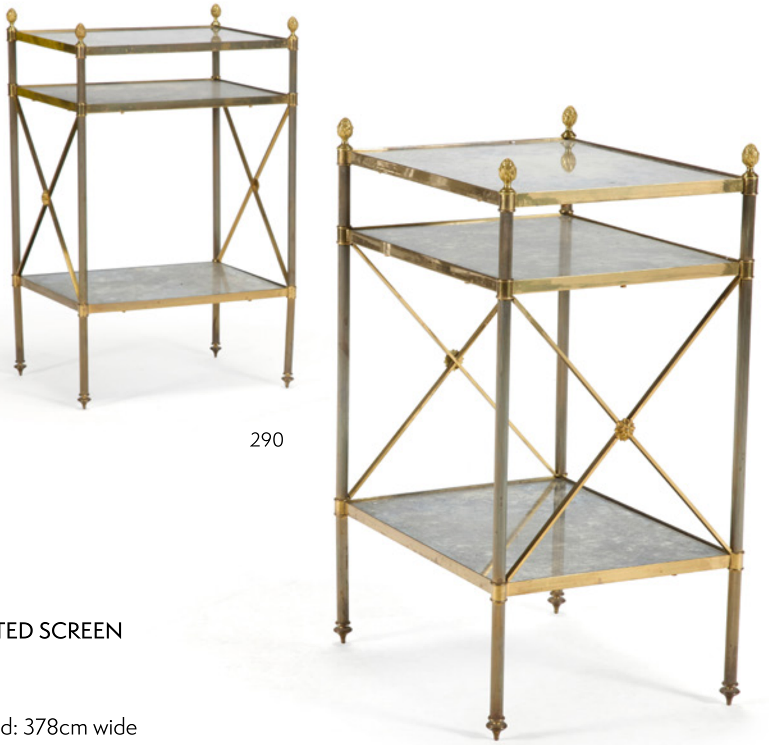
290

A PAIR OF GILT METAL AND MIRRORED GLASS SIDE TABLES

CIRCA 1960s, IN THE MANNER OF MASION BAGUES

One with a label to the underside of glass 'Bruchet'
63cm high, 40cm wide, 32cm deep

£1,000-1,500



290

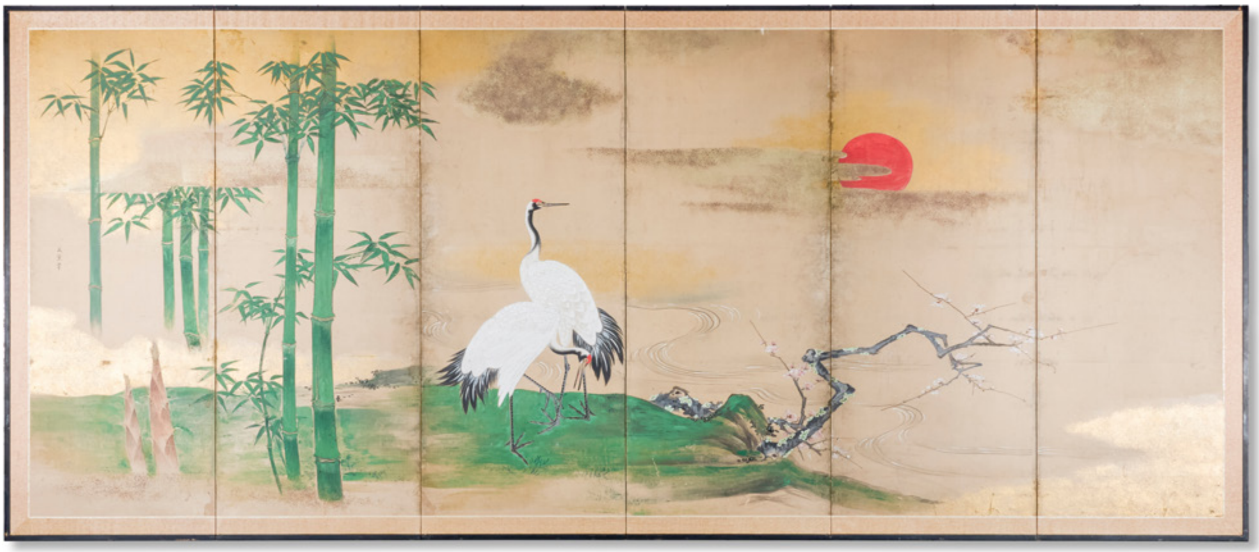
291

A LARGE SIX PANEL MEIJI WHITE GOLD AND PAINTED SCREEN OF CRANES AT DAWN

CIRCA 1900

Each panel: 168cm high, 63cm wide, 2cm deep Extended: 378cm wide

£1,500-2,500



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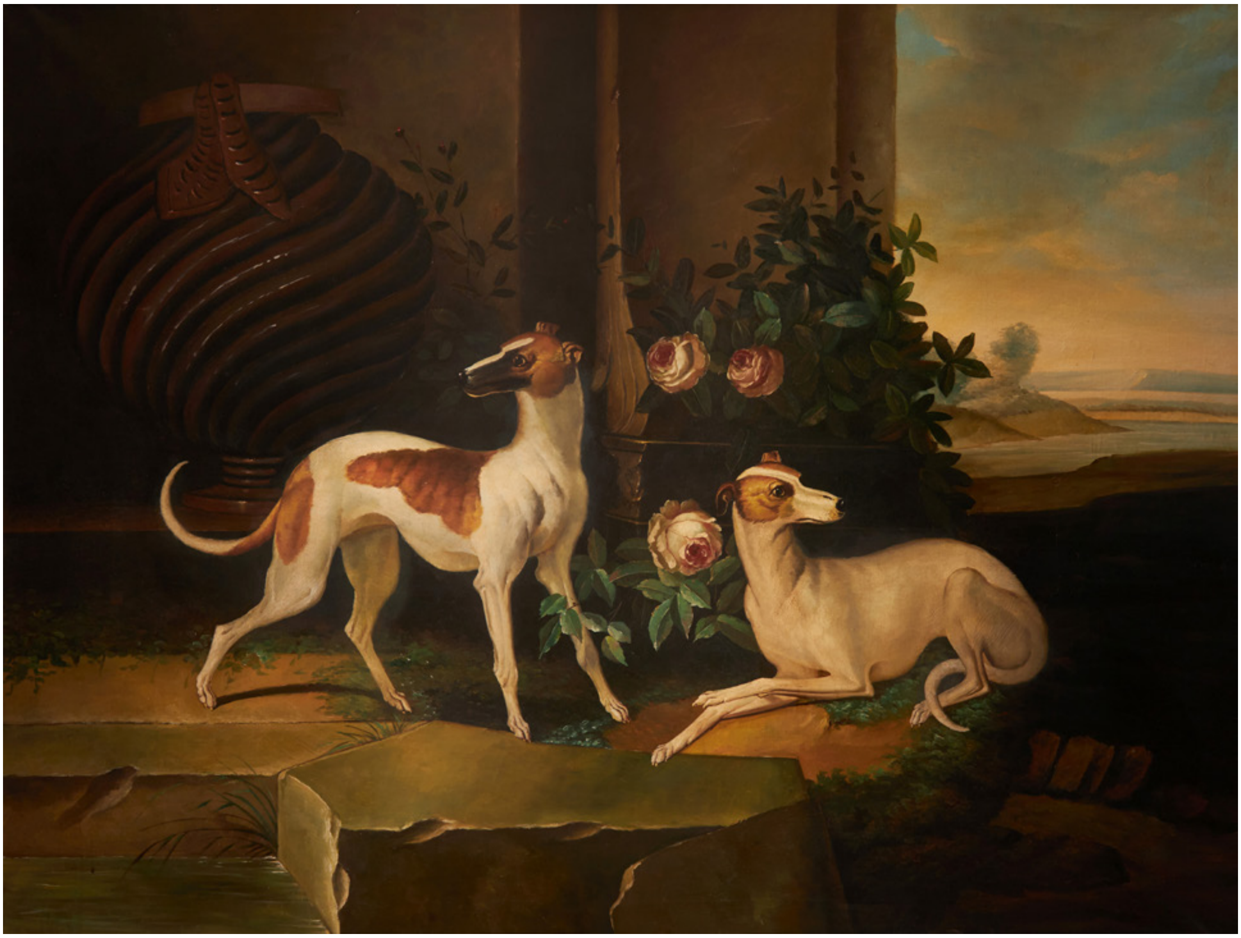

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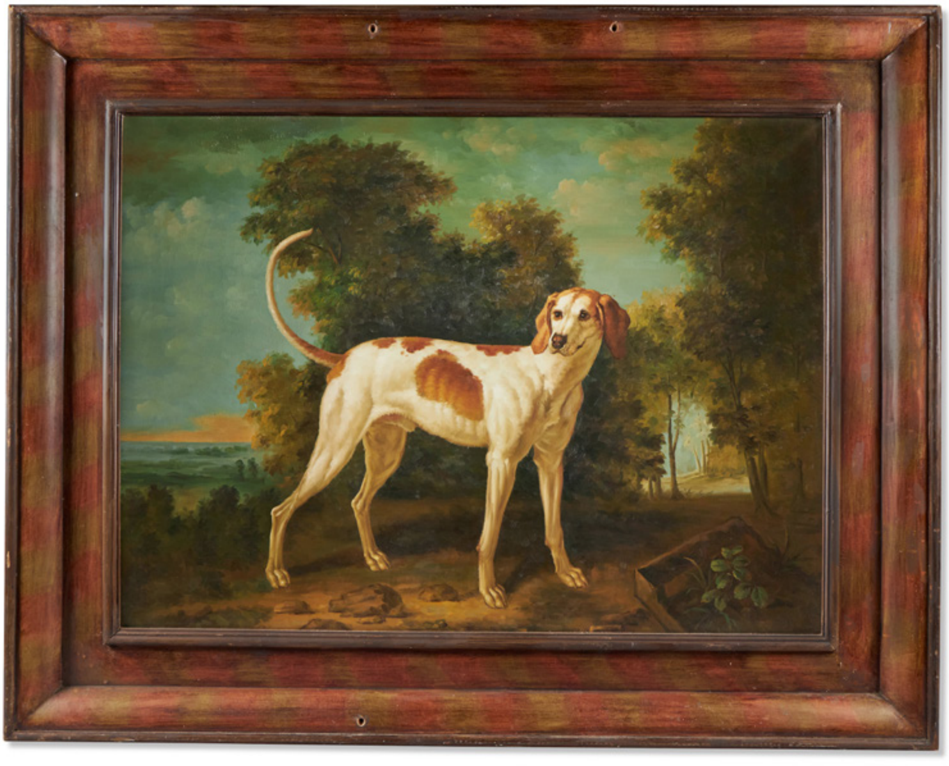


293

292
BRITISH SCHOOL (20TH CENTURY)
TWO HOUNDS IN A CLASSICAL LANDSCAPE
Oil on canvas
147 x 198cm (57¾ x 77¾ in.)

£1,000-2,000

293
BRITISH SCHOOL (20TH CENTURY)
HOUND IN A LANDSCAPE
Oil on canvas
88 x 118cm (34½ x 46¼ in.)

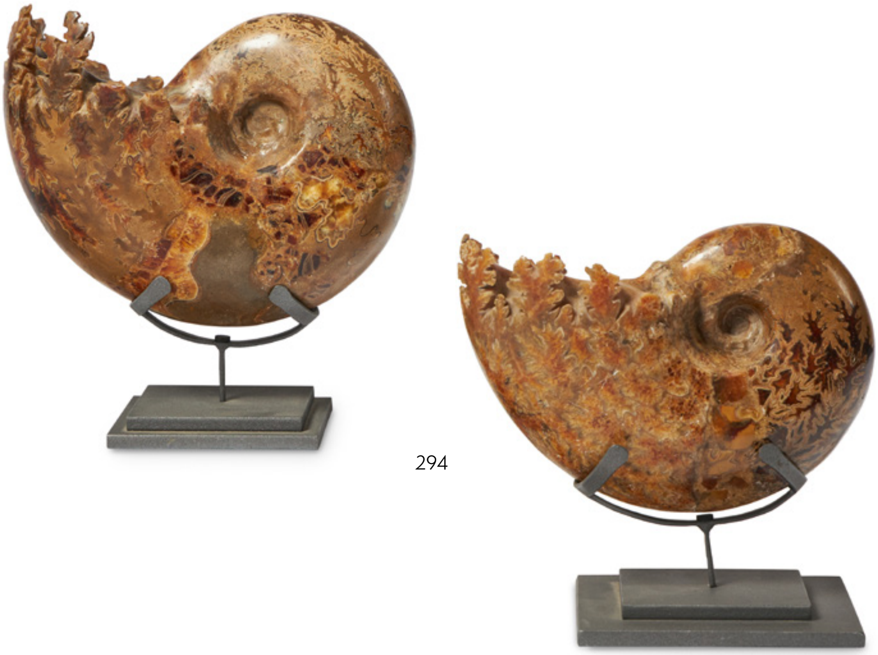
£1,000-2,000

294
TWO POLISHED AMMONITE (CEPHALOPODA) FOSSILS

On modern metal bases

26cm wide and similar overall

£500-800



294

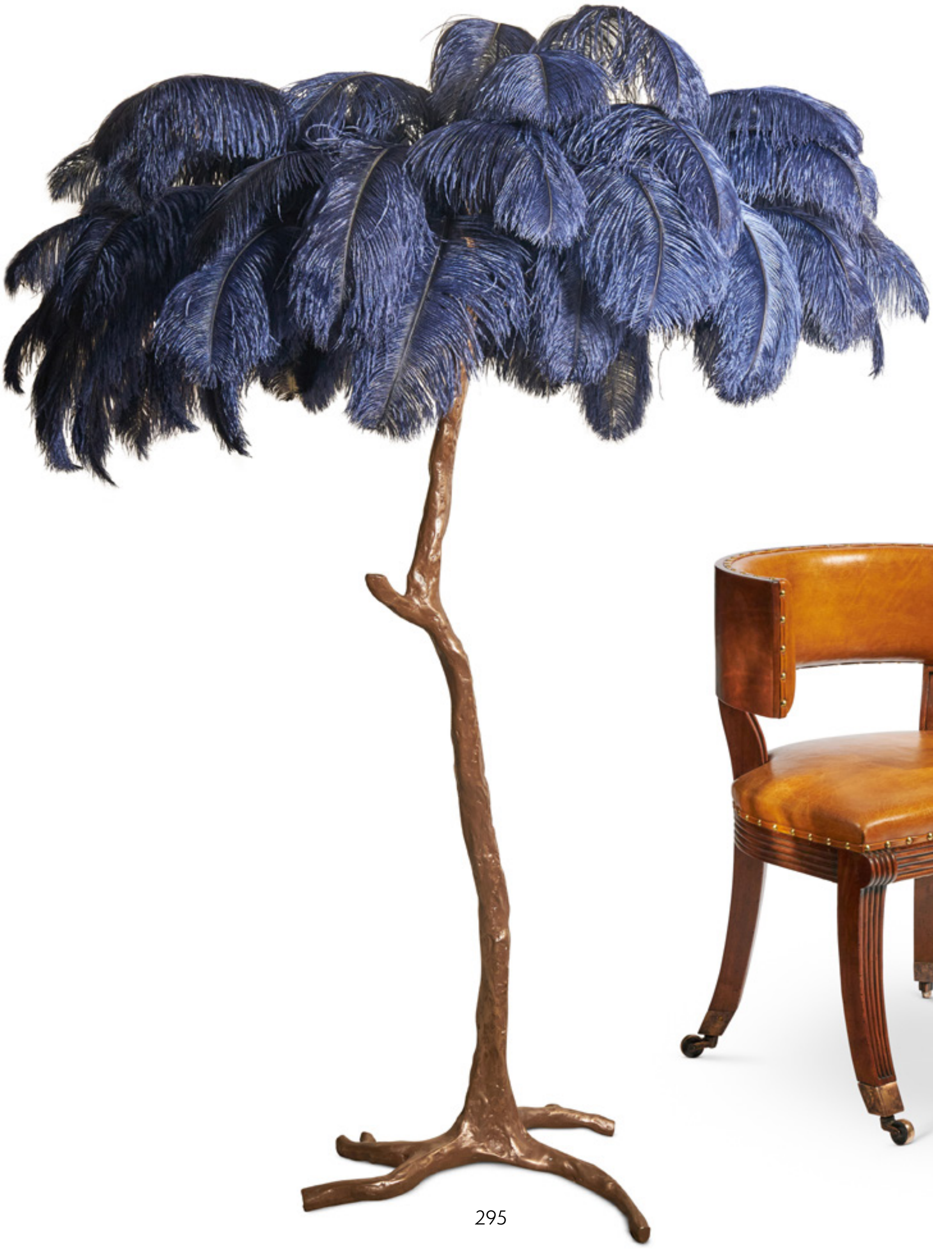
295
A BRONZE DIPPED FLOOR STANDING LAMP WITH NAVY OSTRICH FEATHERS

MODERN, BY A MODERN GRAND TOUR

Fitted for electricity

188cm high approximately

£1,200-1,800



295

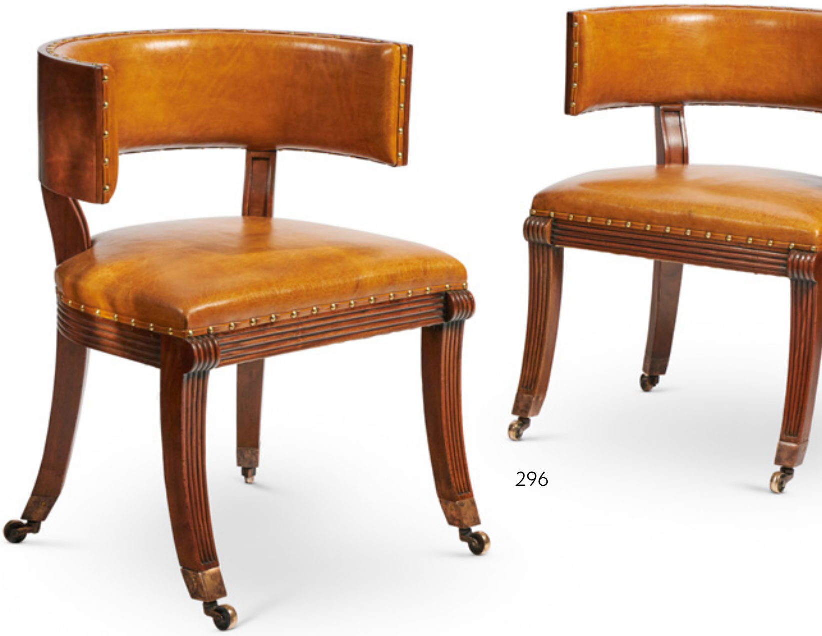
296 Y
A PAIR OF MAHOGANY LIBRARY ARMCHAIRS

MODERN

Upholstered in brown leather

76cm high, 61cm wide, 53cm deep

£1,000-1,500



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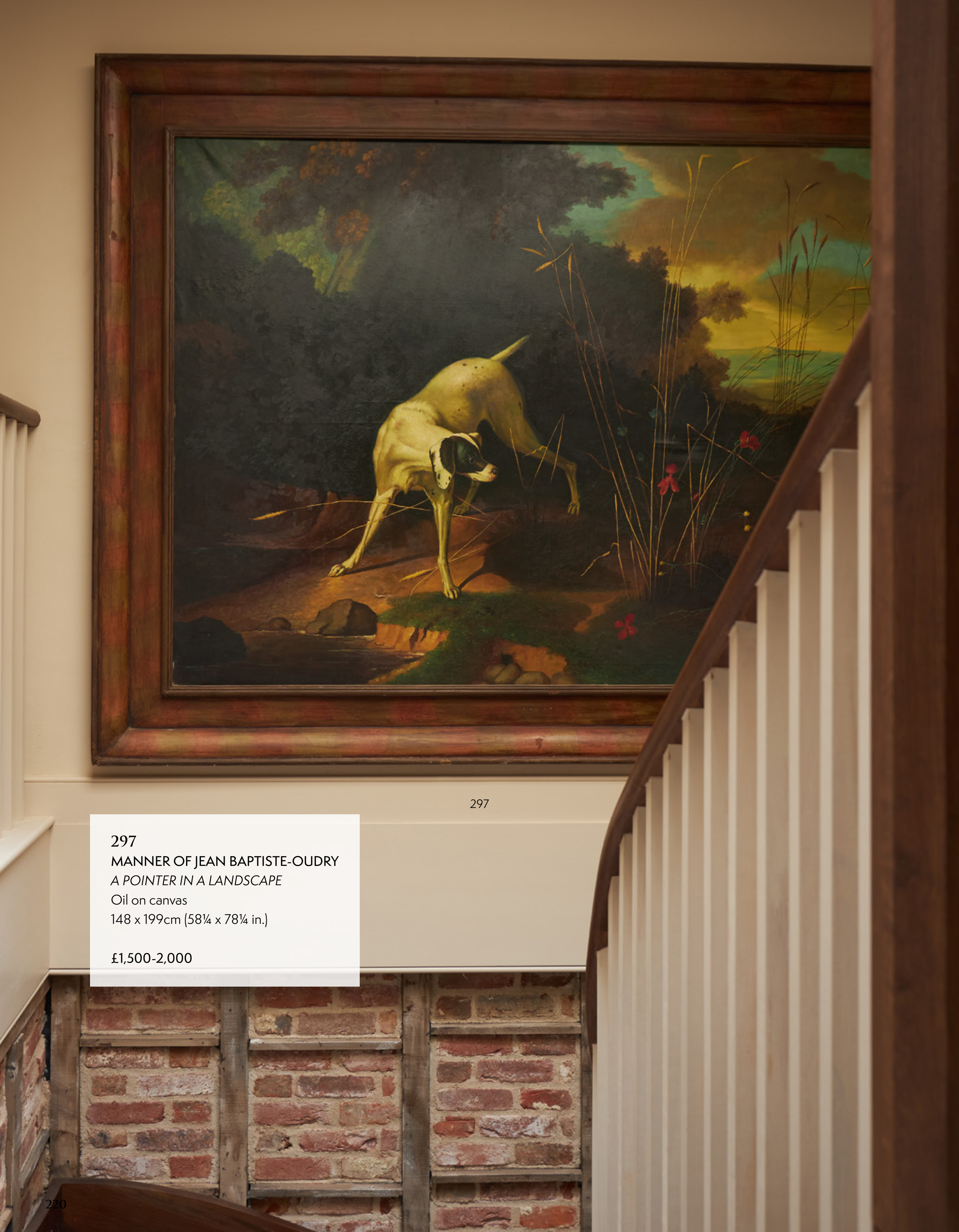


297

297

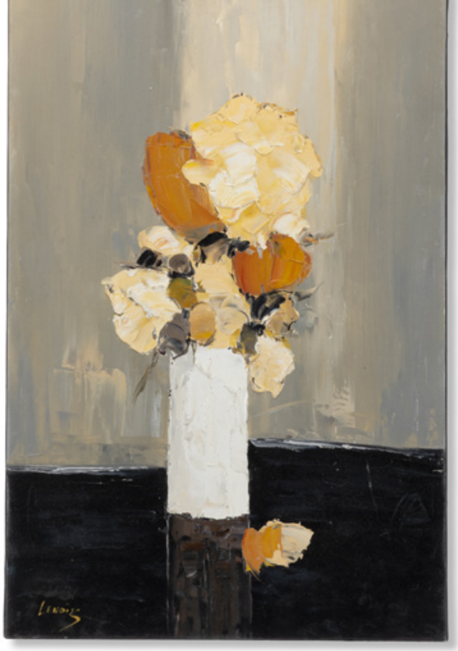
MANNER OF JEAN BAPTISTE-OUDRY

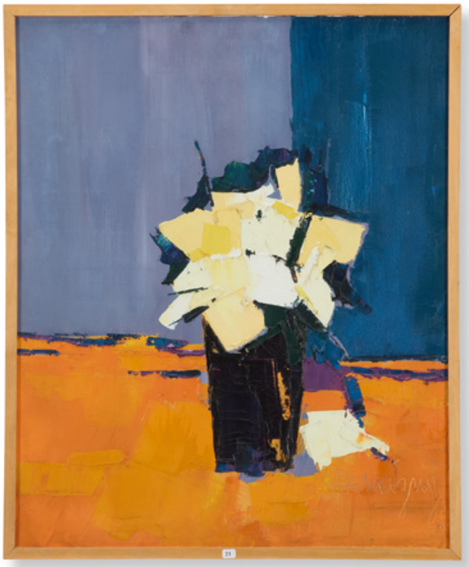
A POINTER IN A LANDSCAPE

Oil on canvas

148 x 199cm (58¼ x 78¼ in.)

£1,500-2,000





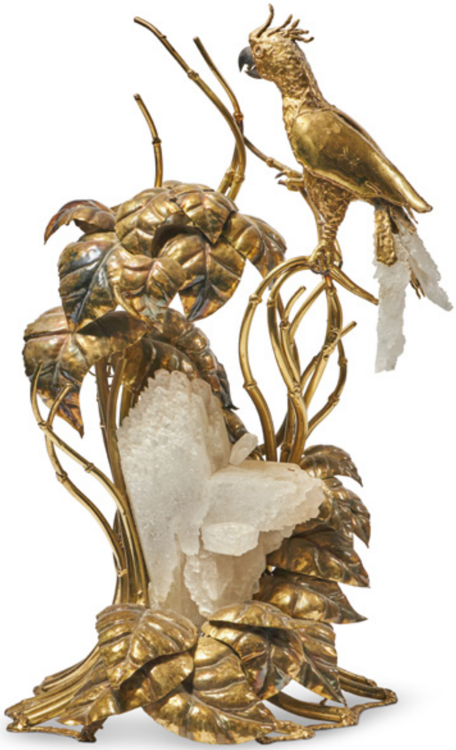
298

298 λ

MARCEL DEMAGNY
(FRENCH B. 1949)
VASE DE FLEURS
Oil on canvas
Signed (lower right)
73.5 x 60cm (28¾ x 23½ in.)

Together with Lenoir (21st century), *After Marcel Demagny, Le Nouveau Blanc,* Oil on canvas, Signed (lower left), 90.5 x 60.5cm, Unframed (2)

£800-1,200



299

299

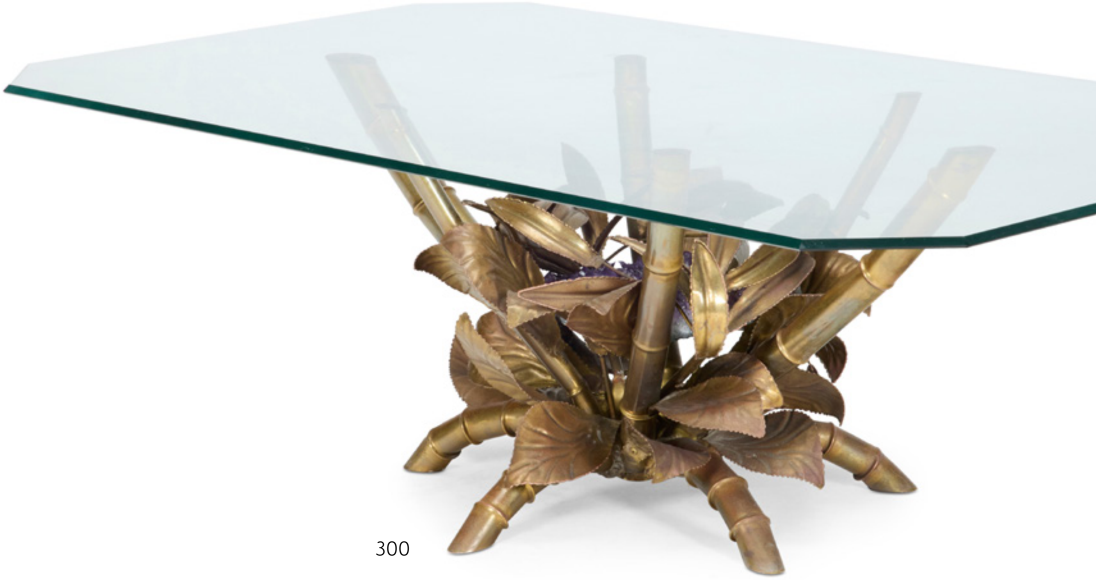
A GILT METAL AND QUARTZ/ CRYSTAL FLUORITE 'PARROT' TABLE LAMP
IN THE MANNER OF
JACQUES DUVAL-BRASSEUR;
SECOND HALF 20TH CENTURY
92cm high

£2,000-4,000

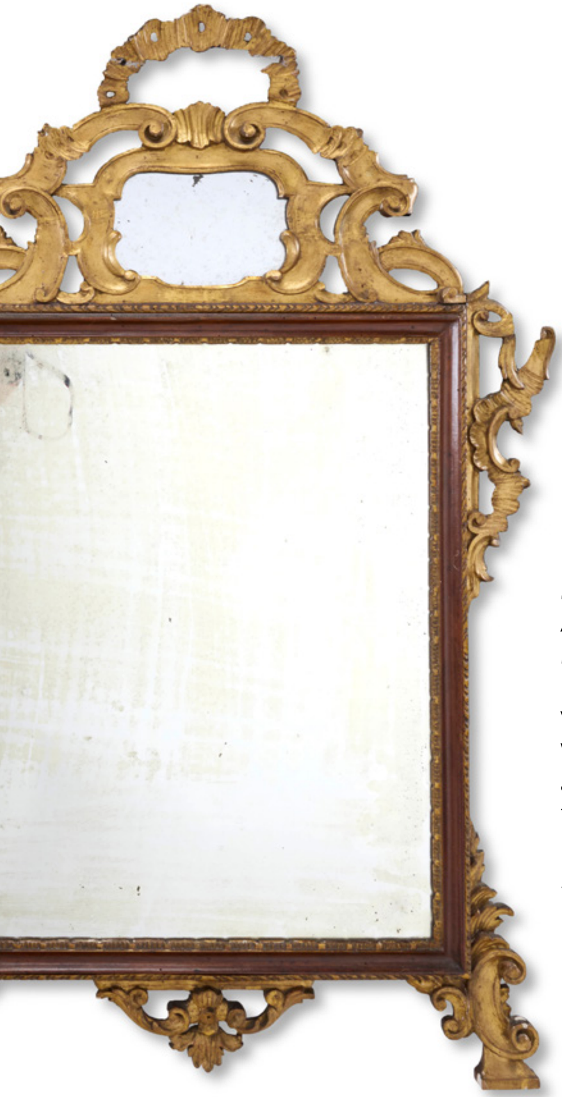
300

A MODELLED METAL AND AMETHYST-CENTRED COFFEE TABLE
SECOND HALF 20TH CENTURY
With glass top, the metal table foot modelled as bamboo and leaves
45cm high, 140.5cm wide, 80.5cm deep

£2,000-3,000



300



301

301

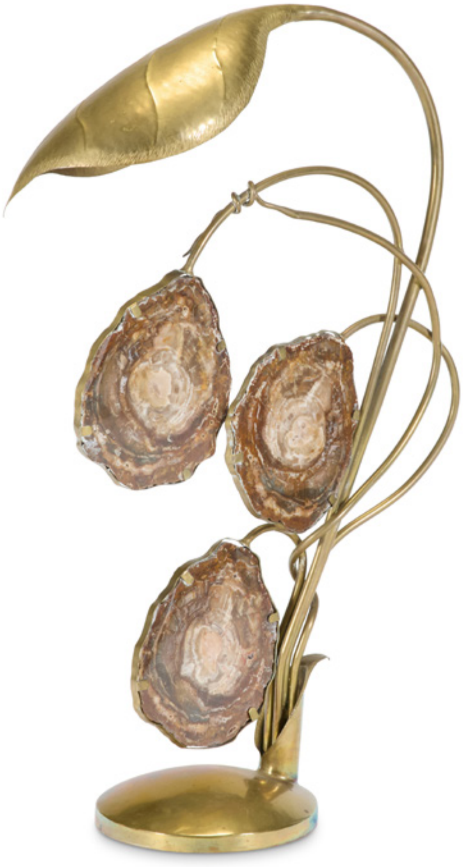
A WALNUT AND GILTWOOD MIRROR

NORTH ITALIAN, PROBABLY VENETIAN, 19TH CENTURY

With a pierced foliate cresting above later plates

118cm high, 71cm wide

£500-800



302

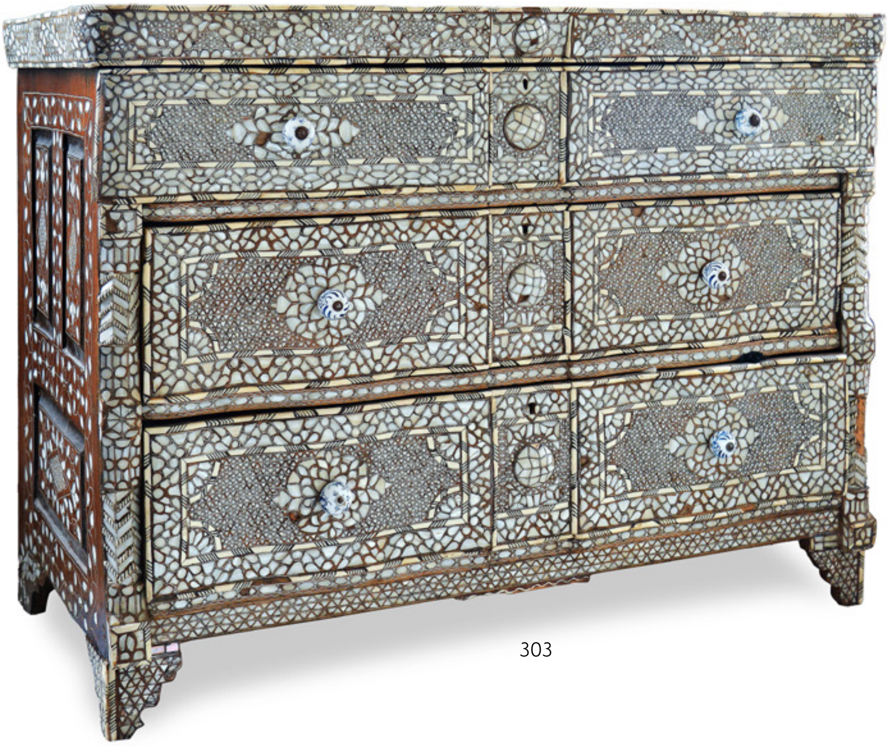
302

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021); ATTRIBUTED

A GILT METAL AND PETRIFIED WOOD LAMP; SECOND HALF 20TH CENTURY

66cm high

£800-1,200



303

303 Y

A MOTHER OF PEARL CHEST OF DRAWERS

SYRIAN, CIRCA 1900

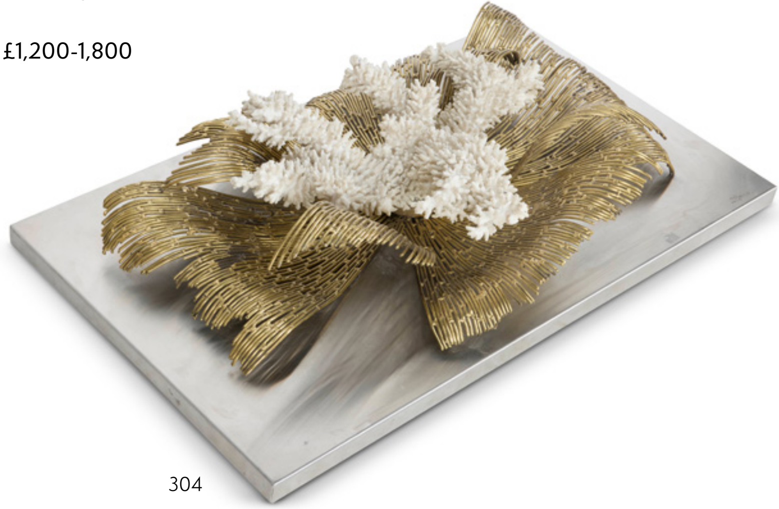
93cm high, 123cm wide, 52cm deep

£800-1,200

304 λY

HENRI FERNANDEZ (FRENCH, 1934-) FOR JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021)
A GILT METAL AND WHITE CORAL SCULPTURE;
SECOND HALF 20TH CENTURY
On brushed sheet metal "canvas-like" mount
Mount bearing inscribed 'J D Brasseur'
52cm high, 92cm wide, 20cm deep

£1,200-1,800



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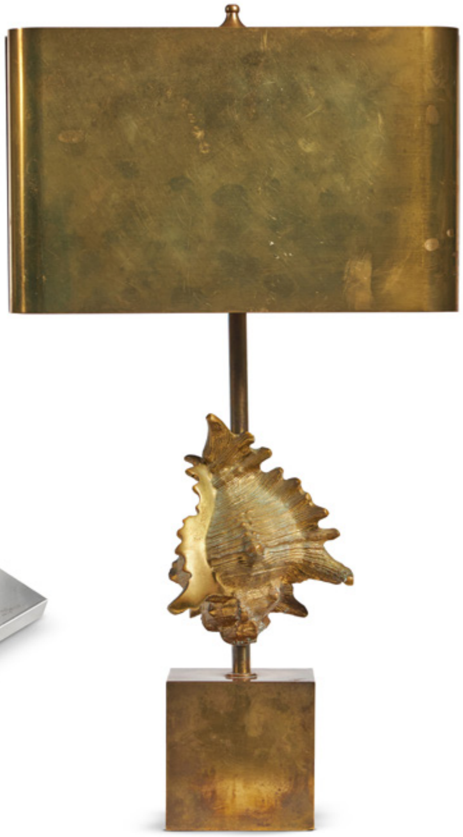
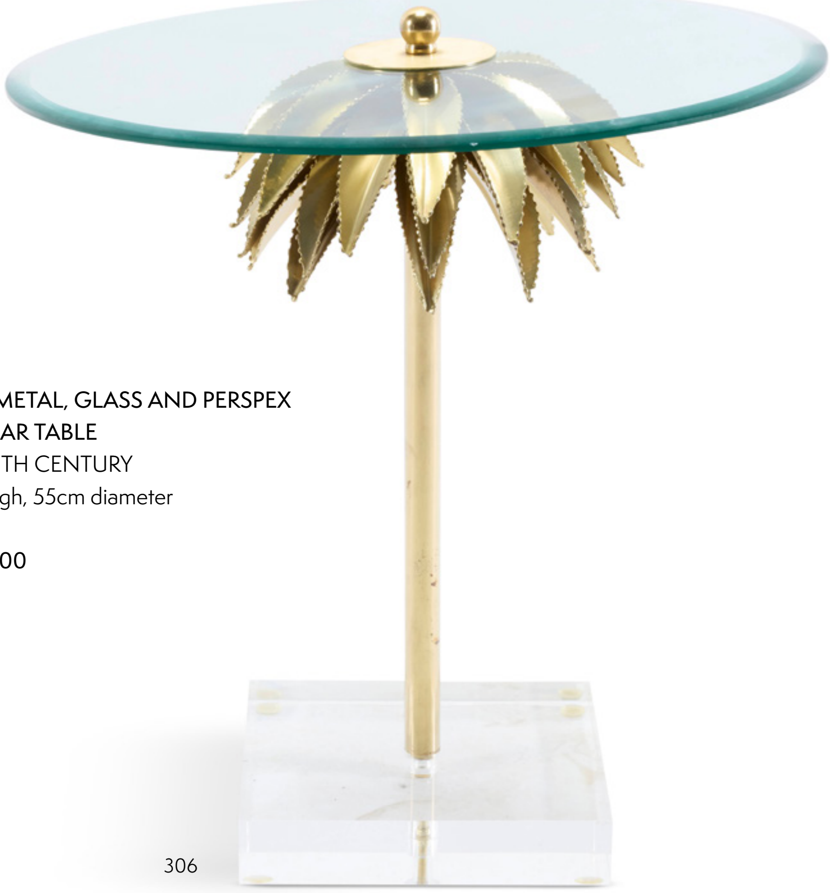


305

305

MAISON CHARLES (FRENCH)
A BRONZE SHELL LAMP;
SECOND HALF 20TH CENTURY
With squared sheet metal shade
Stamped 'CHARLES' and 'MADE IN FRANCE'
to cube base
53.8cm high

£700-1,000

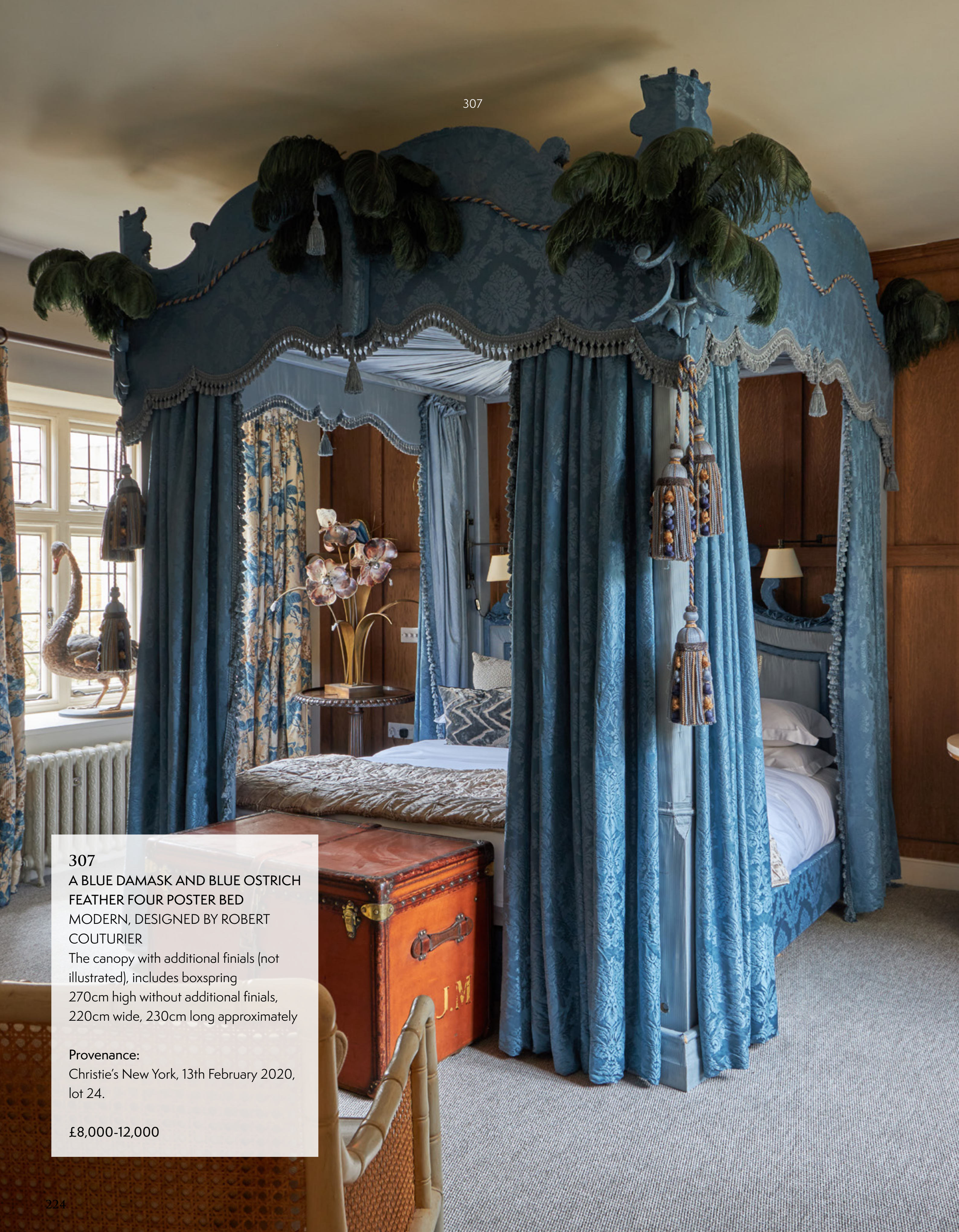


306

A GILT METAL, GLASS AND PERSPEX CIRCULAR TABLE
LATE 20TH CENTURY
60cm high, 55cm diameter

£400-600

306



307

A BLUE DAMASK AND BLUE OSTRICH FEATHER FOUR POSTER BED

MODERN, DESIGNED BY ROBERT COUTURIER

The canopy with additional finials (not illustrated), includes boxspring
270cm high without additional finials, 220cm wide, 230cm long approximately

Provenance:
Christie's New York, 13th February 2020, lot 24.

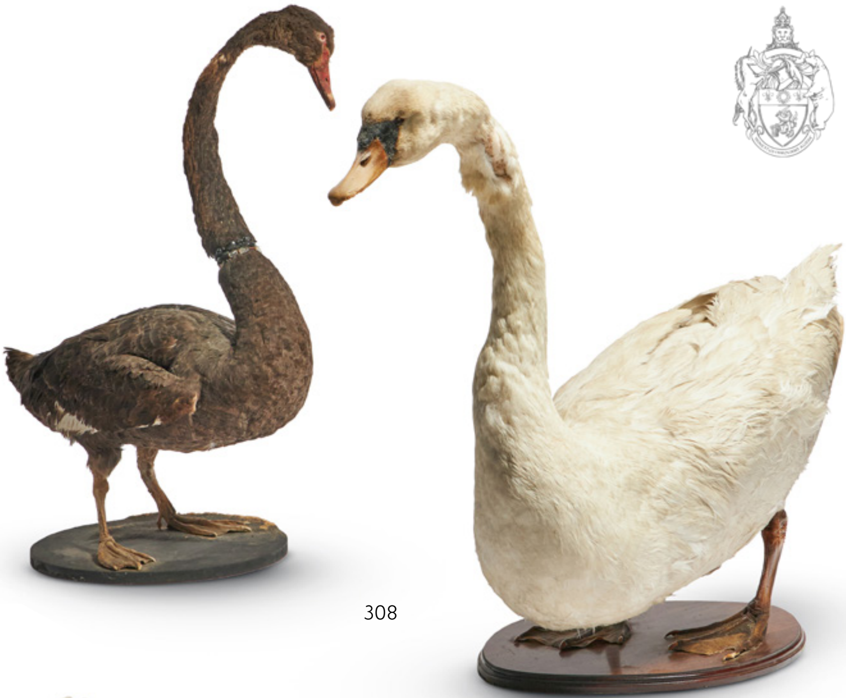
£8,000-12,000

308 Y

TWO TAXIDERMY SWANS (CYGNINAE)

One white, one black
The black swan 87 cm high
The white swan 75cm high

£600-1,000



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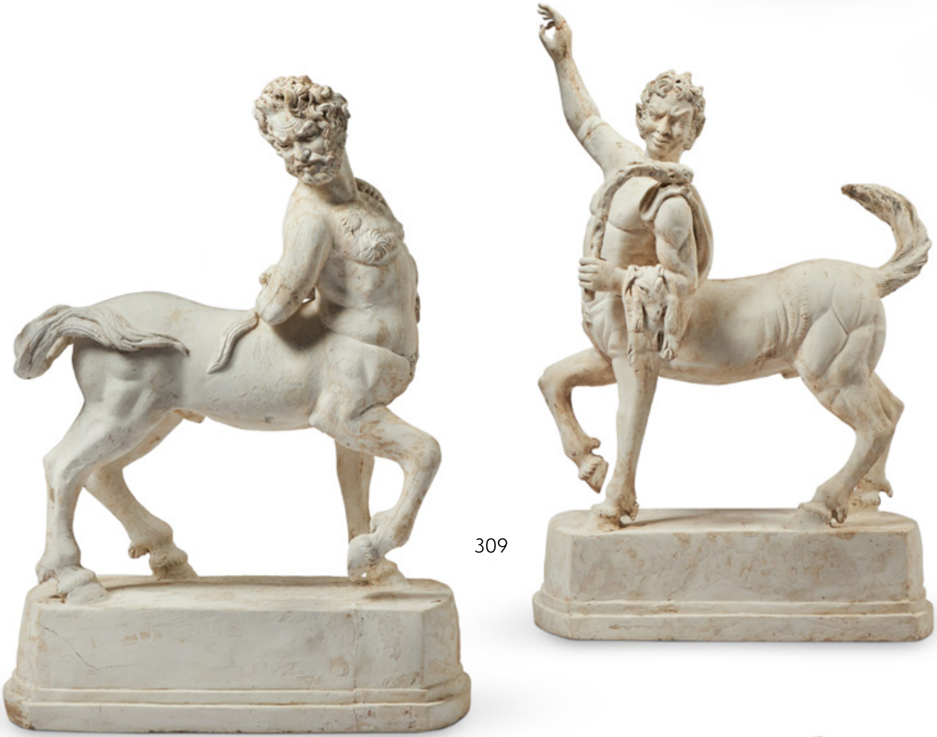


309

309

A PAIR OF PLASTER FURIETTI CENTAURS

MODERN
90cm high, 52cm long

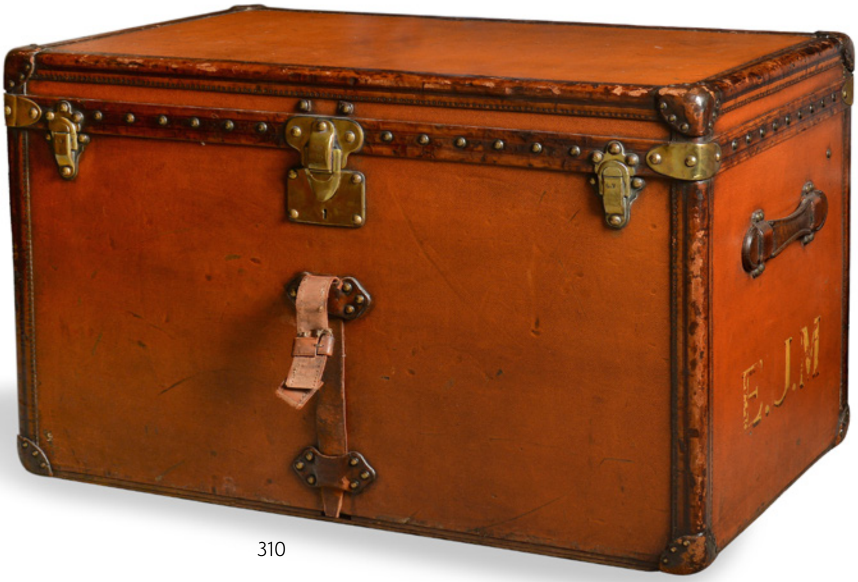
£800-1,200

310

LOUIS VUITTON

LEATHER STEAMER TRUNK
FIRST HALF 20TH CENTURY
58cm high, 90cm wide, 54cm deep

£2,000-3,000



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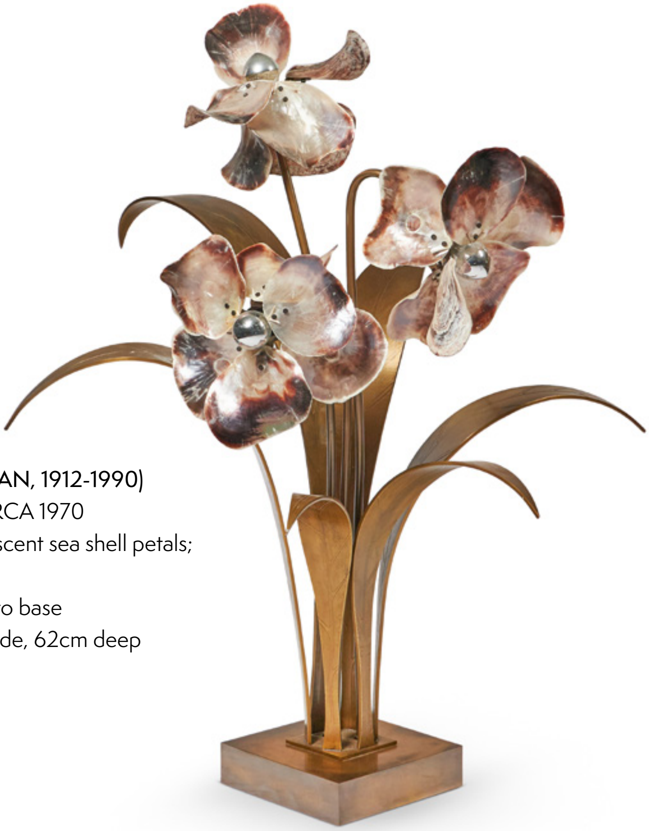


311

311

WILLY DARO (BELGIAN, 1912-1990)

A FLORAL LAMP; CIRCA 1970

Gilt bronze, with iridescent sea shell petals; with three lights

Signed 'Willy DARO' to base

97.5cm high, 82cm wide, 62cm deep

£1,200-1,800

312

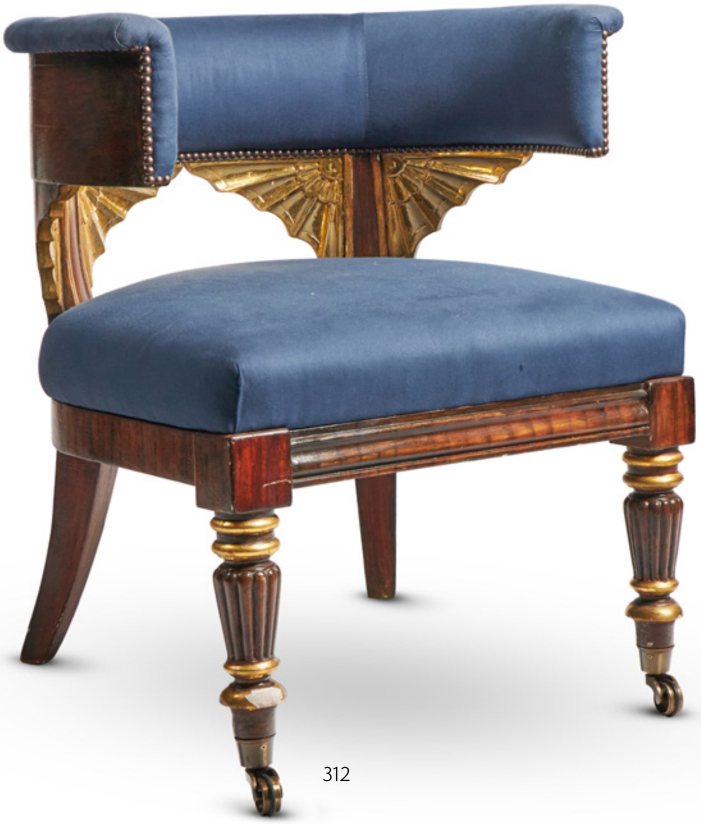
A PAINTED FAUX ROSEWOOD AND PARCEL GILT LIBRARY ARMCHAIR

MODERN, IN THE REGENCY STYLE

With blue cloth upholstery

80cm high, 70cm wide, 68cm deep

£400-600



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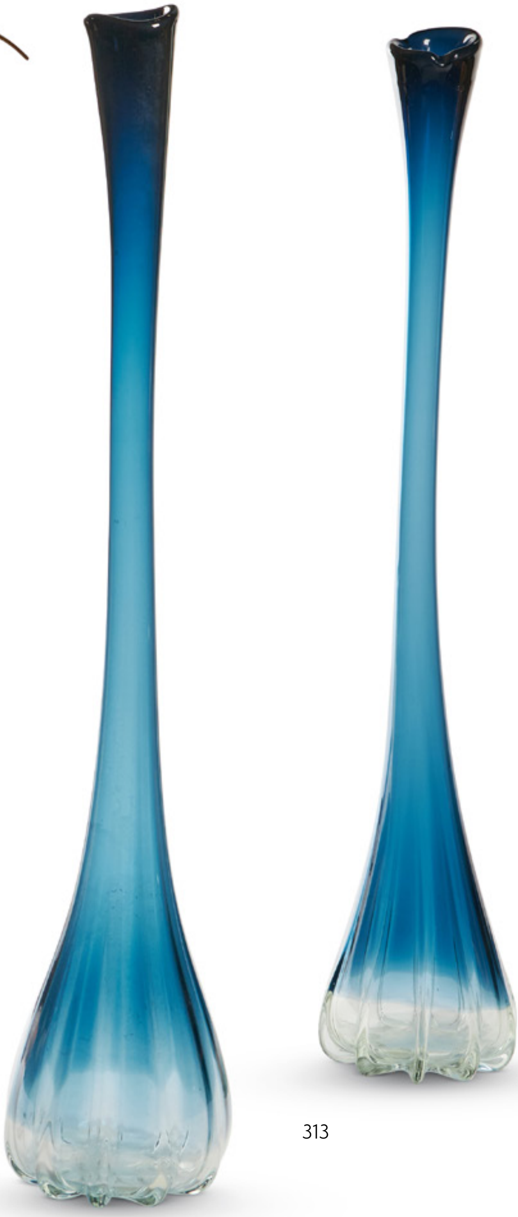


313

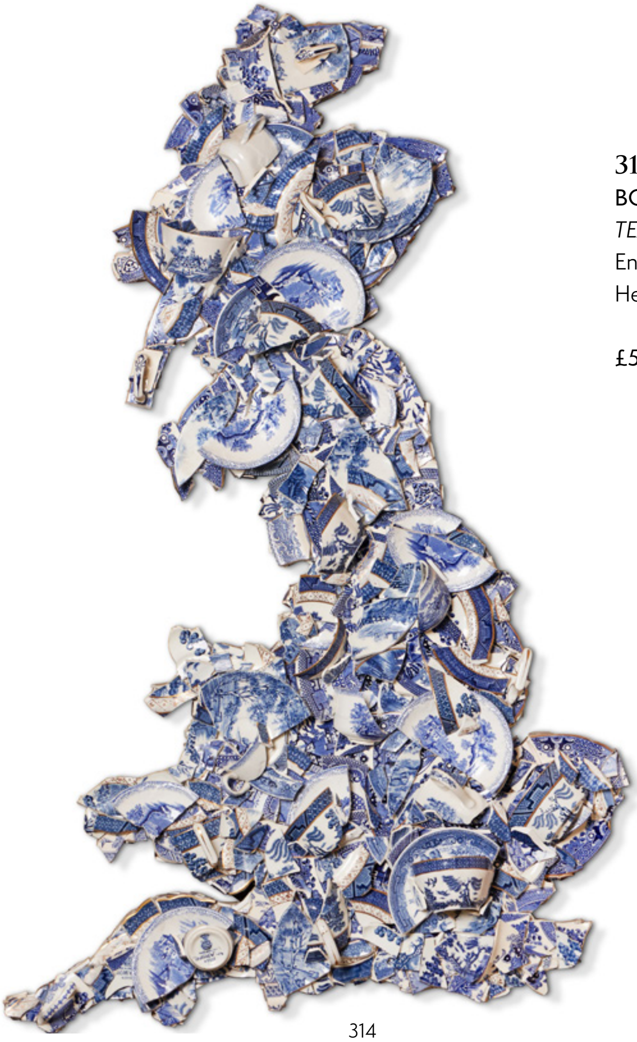
313

A NEAR PAIR OF BLUE GLASS VESSELS OF MONUMENTAL SCALE

IN THE MANNER OF VENINI, SECOND HALF 20TH CENTURY

137cm and 139cm high

£800-1,200



314

314 λ

BOUKE DE VRIES (DUTCH B. 1960)

TEA TIME BRITAIN, 2019

English blue and white transfer wares

Height: 90cm (35¼in.)

£5,000-8,000

315

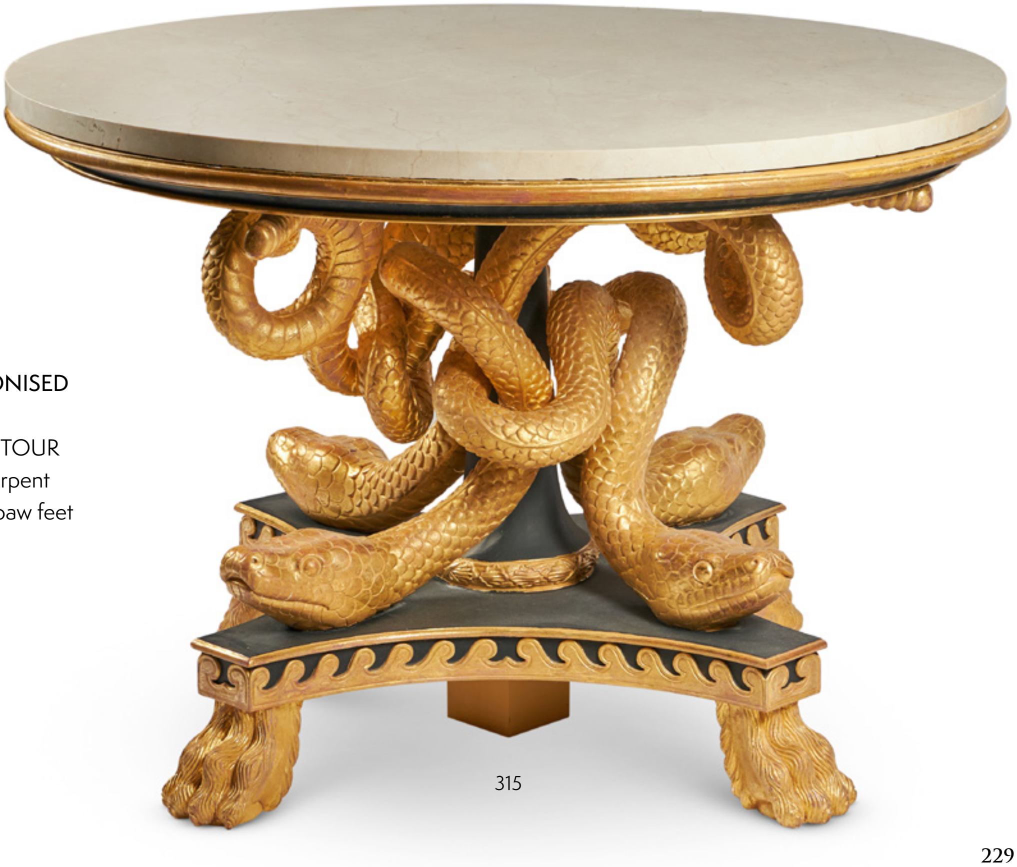
A 'HERMES' GILTWOOD AND EBONISED CIRCULAR CENTRE TABLE

MODERN, BY A MODERN GRAND TOUR

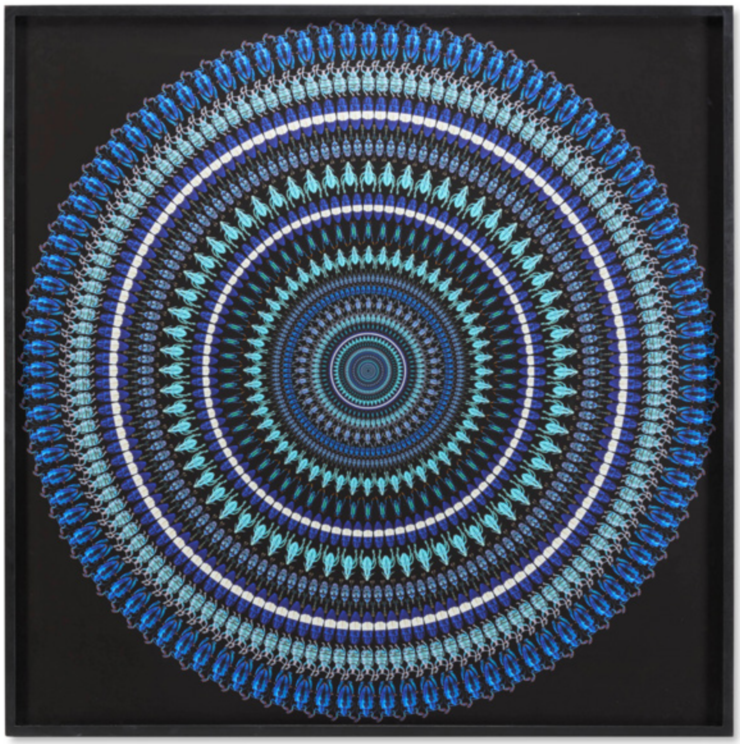
With a marble top above entwined serpent supports, quadripartite platform and paw feet

75cm high, 108cm diameter

£2,000-4,000



315



316

316

DMITRY OSKIN (RUSSIAN B. 1986)
ILLUSION 13
C-type print on board
146 x 146cm (57¼ x 57¼ in.)

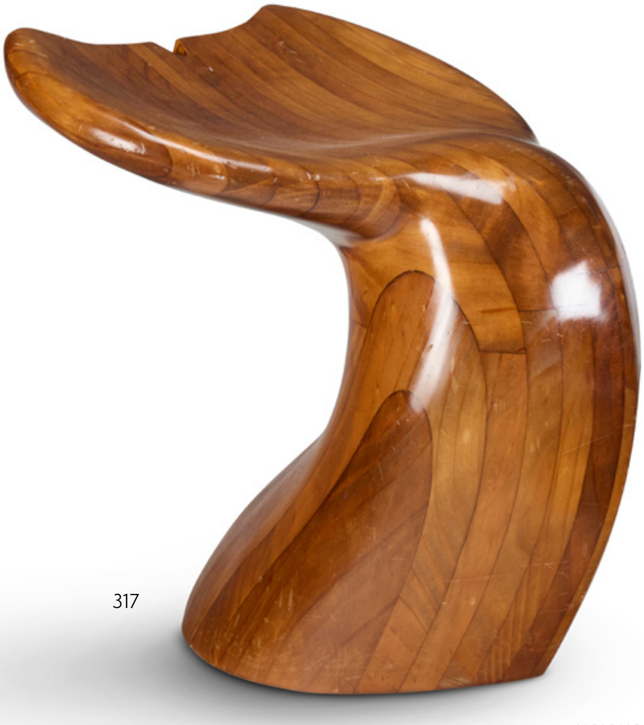
Provenance:
Acquired directly from the artist

£1,500-2,500

317

A LAMINATED WOOD WHALE FIN STOOL BY POLYTE SOLET (B. 1943, LUCIEN BURQUIER, KNOWN AS)
LATE 20TH CENTURY
45cm high, 44cm wide, 43cm deep

£100-200



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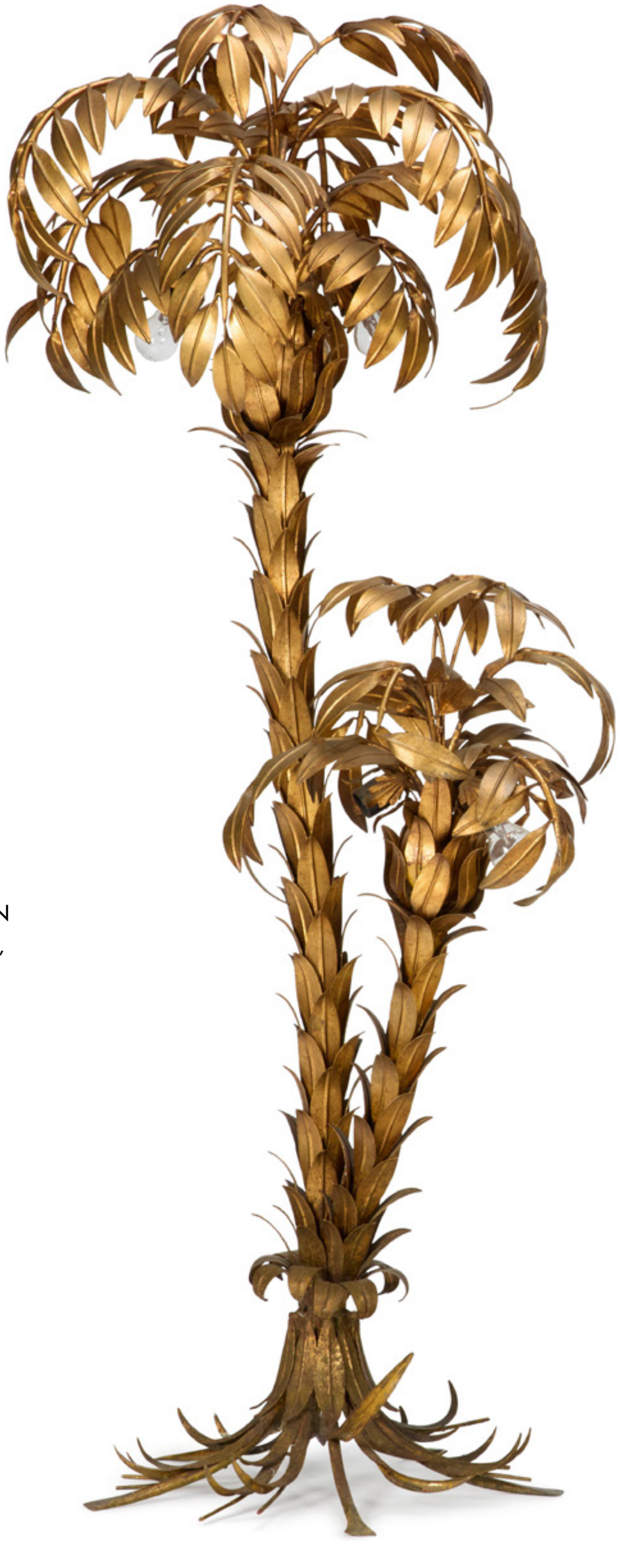
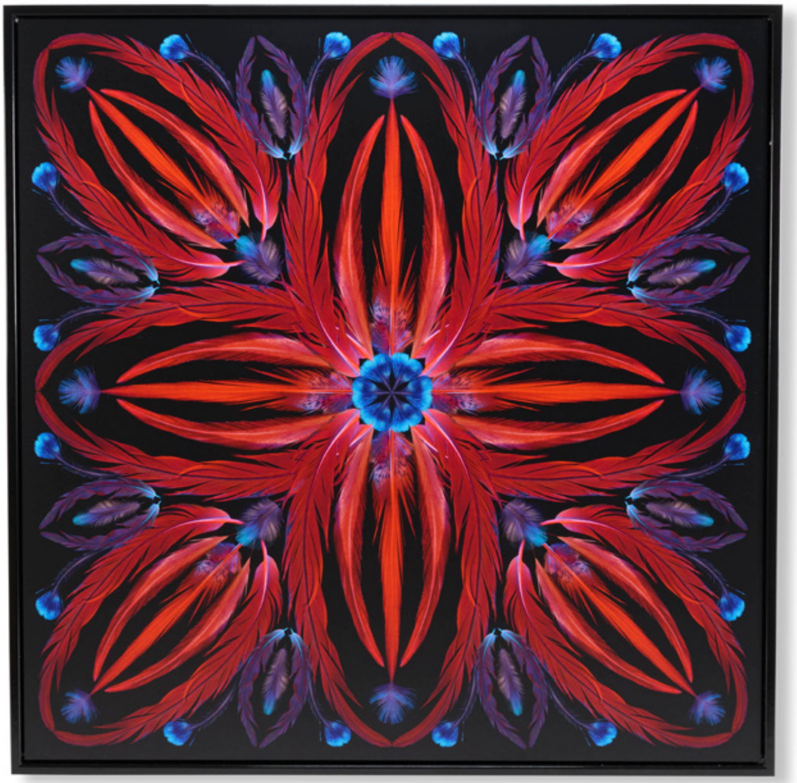


318

318

A LARGE GILT METAL PALM STANDARD LAMP
SECOND HALF 20TH CENTURY
With six lights
185cm high

£1,000-1,500



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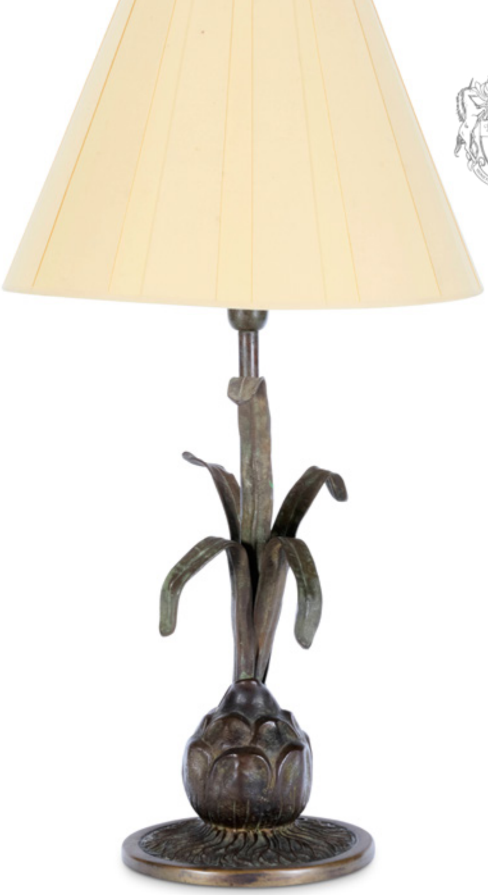


320

319

DMITRY OSKIN (RUSSIAN B. 1986)

FREE SPIRIT

C-type print on board

145 x 145cm (57 x 57 in.)

Provenance:

Acquired directly from the artist

£2,000-4,000

320

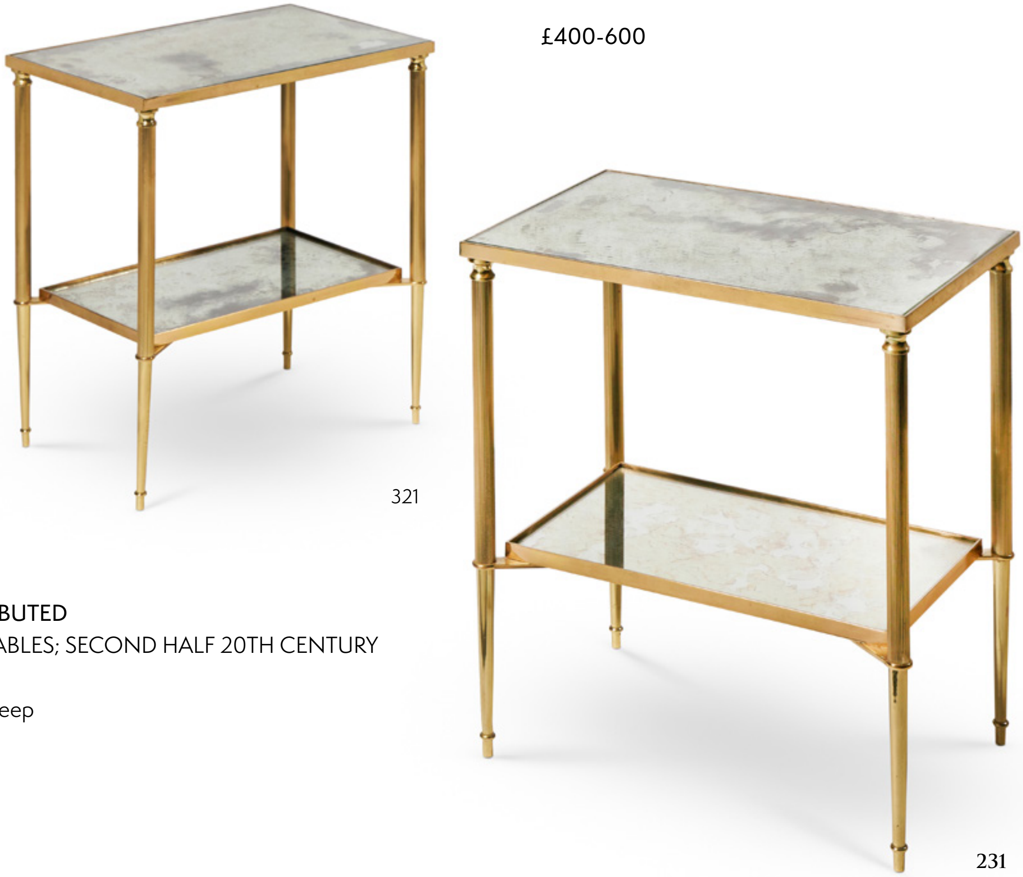
A BRONZE 'ARTICHOKE' LAMP

CIRCA 1970s

Fitted for electricity

87cm high including shade

£400-600



321

321

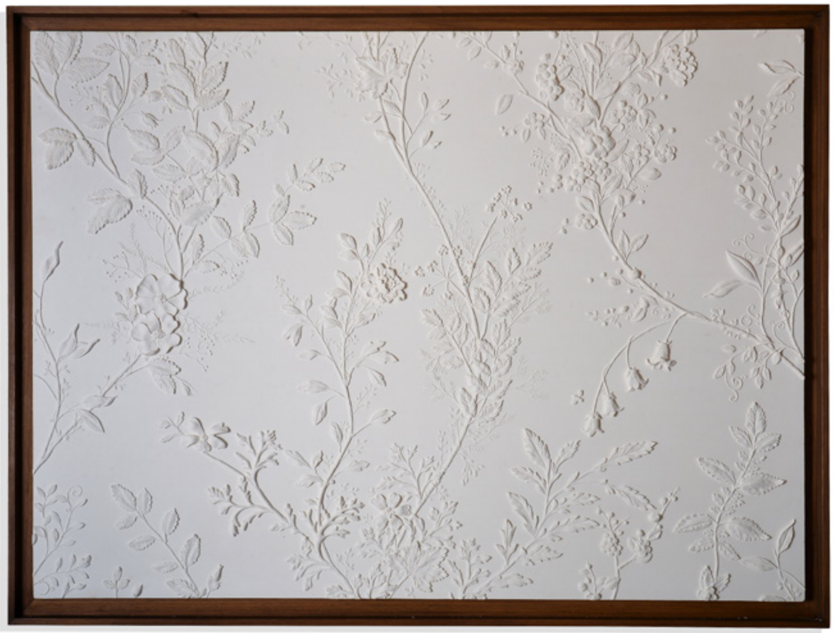
MAISON JANSEN (FRENCH); ATTRIBUTED

A PAIR OF GILT METAL TWO-TIER TABLES; SECOND HALF 20TH CENTURY

With mirror glass

Each; 42cm high, 45cm wide, 30cm deep

£1,000-1,500



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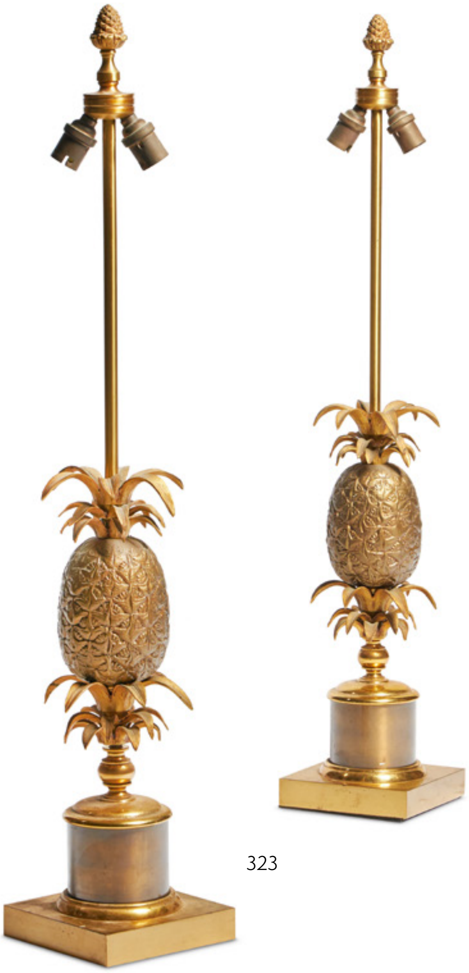


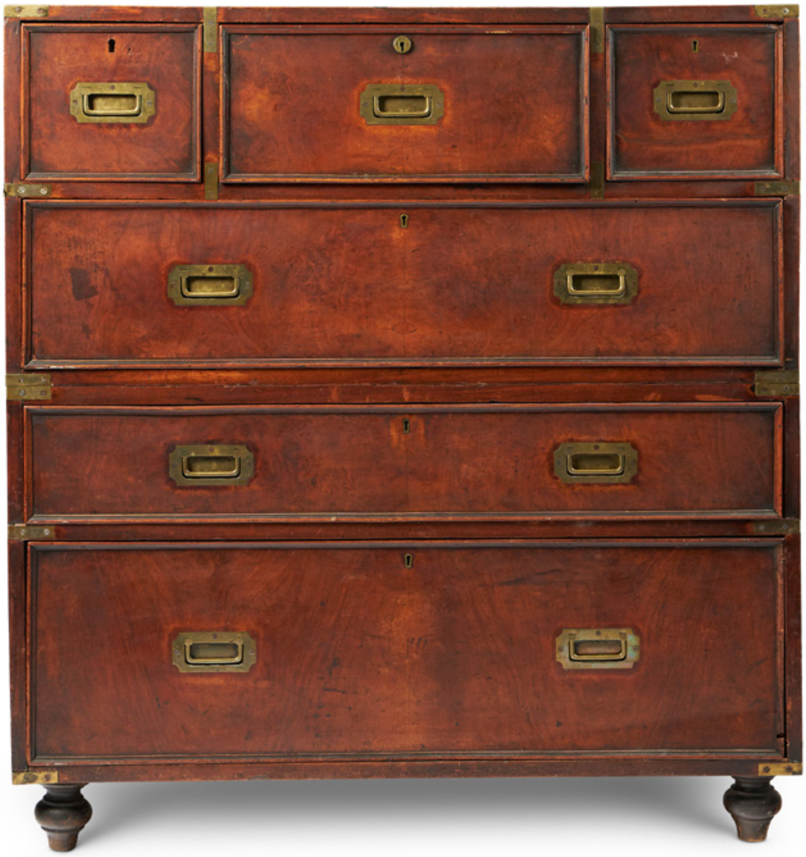
323

322
A FLORAL DECORATED WHITE PLASTER PANEL
MODERN
102.5cm high, 133cm wide

£300-500

323
MAISON CHARLES (FRENCH) ATTRIBUTED
A PAIR OF BRONZE PINEAPPLE LAMPS;
SECOND HALF 20TH CENTURY
43.5cm high

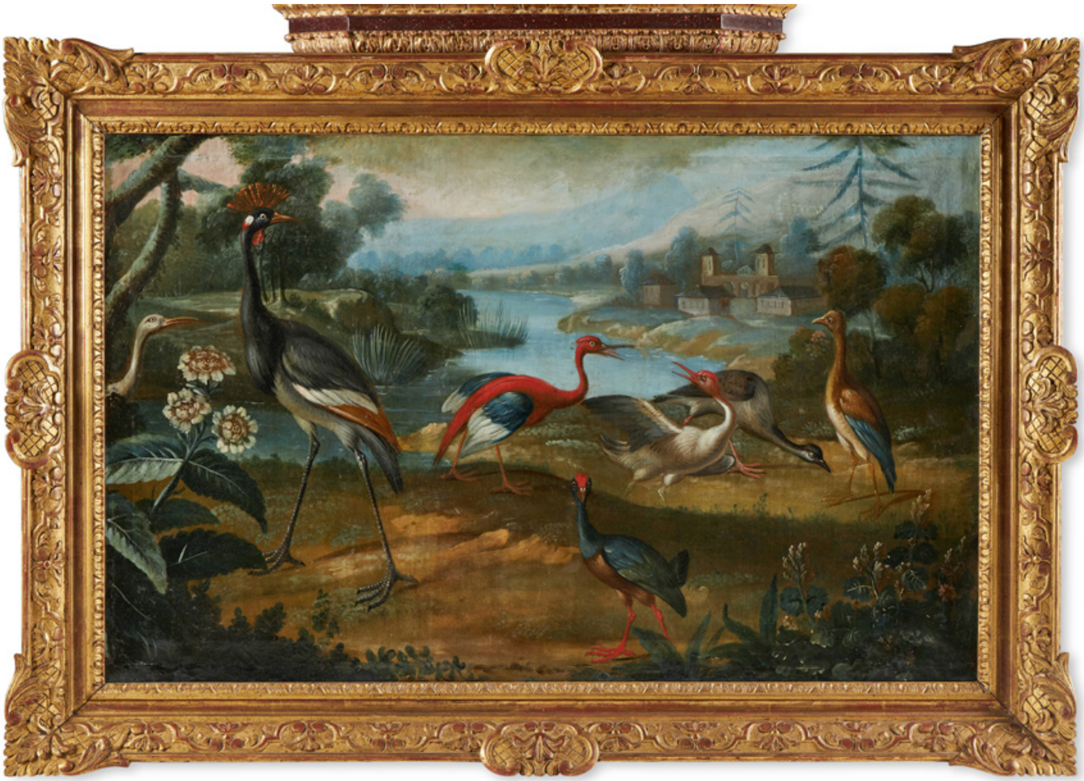
£700-900



324

324
A BRASS MOUNTED TEAK SECRETAIRE CAMPAIGN CHEST
MID 19TH CENTURY, ENGLISH
In two sections
105cm high, 99cm wide, 47cm deep

£500-800



325

325

CONTINENTAL SCHOOL (18TH CENTURY)
WATERBIRDS
Oil on canvas
67 x 107cm (26¼ x 42 in.)

£2,500-3,500

326

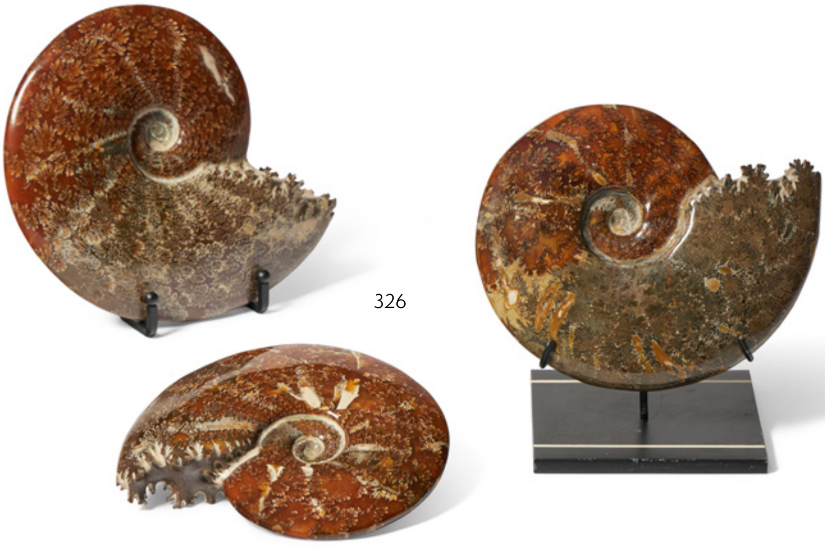
THREE POLISHED AMMONITE (CEPHALOPODA) FOSSILS
One on modern metal base
18cm high and similar overall

£500-800

327 λ

DE PERETTI
A GILT METAL AND AGATE FLOOR STANDING 'TREE OF LIFE' SCULPTURE; 1989
Signed 'De Peretti 89'
150cm high (approximately)

£1,200-1,800



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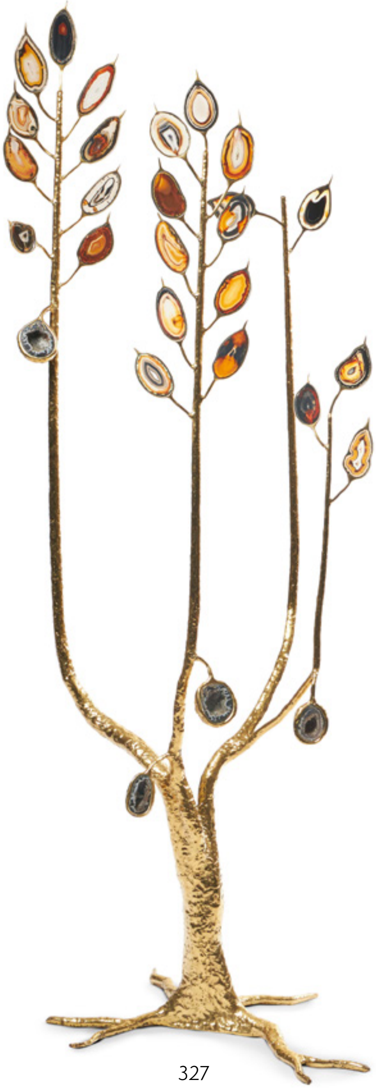

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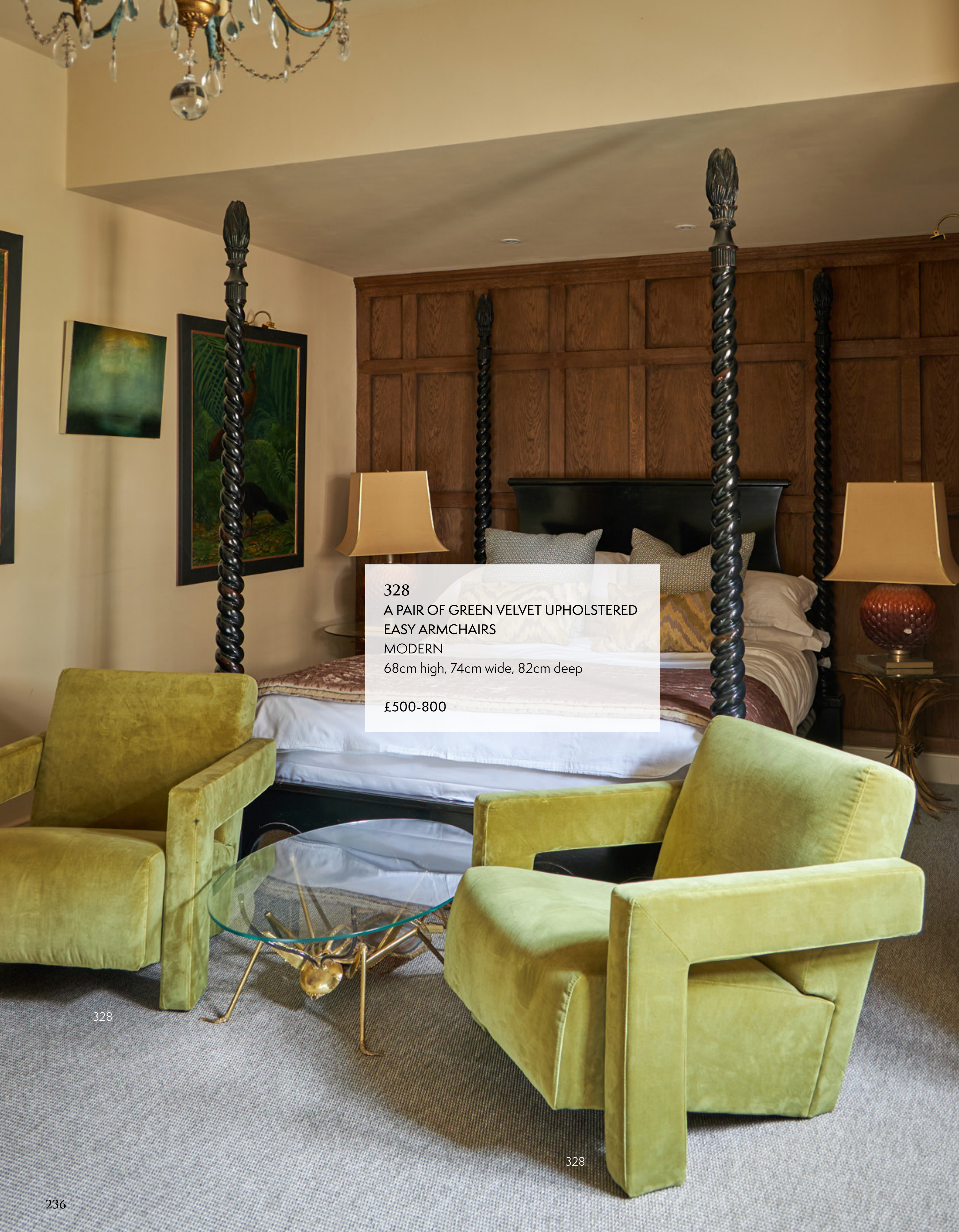


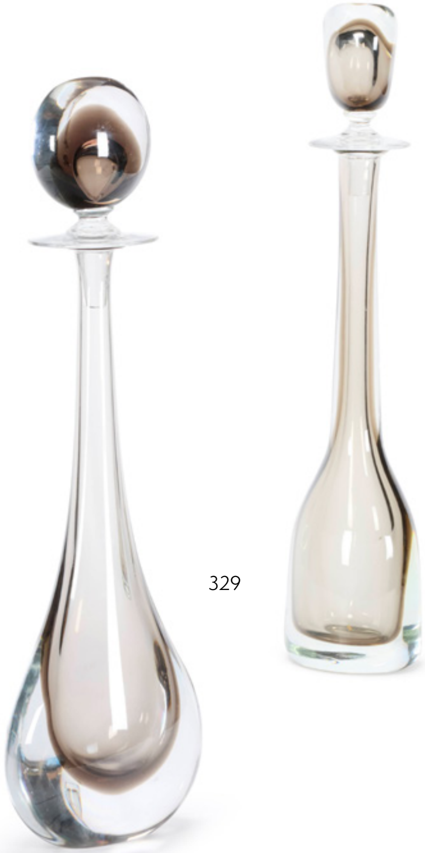
328

A PAIR OF GREEN VELVET UPHOLSTERED EASY ARMCHAIRS

MODERN

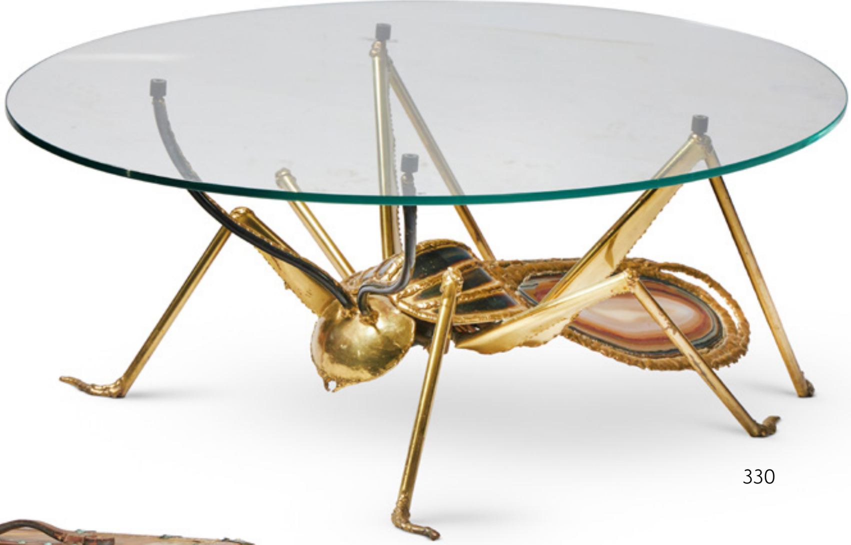
68cm high, 74cm wide, 82cm deep

£500-800


329

329
A MATCHED PAIR OF GLASS DECANTERS
LIKELY ITALIAN, MID 20TH CENTURY
One with oval stopper and base, one with squared stopper and base
Oval form: 71cm high, Squared form, 76cm high

£400-600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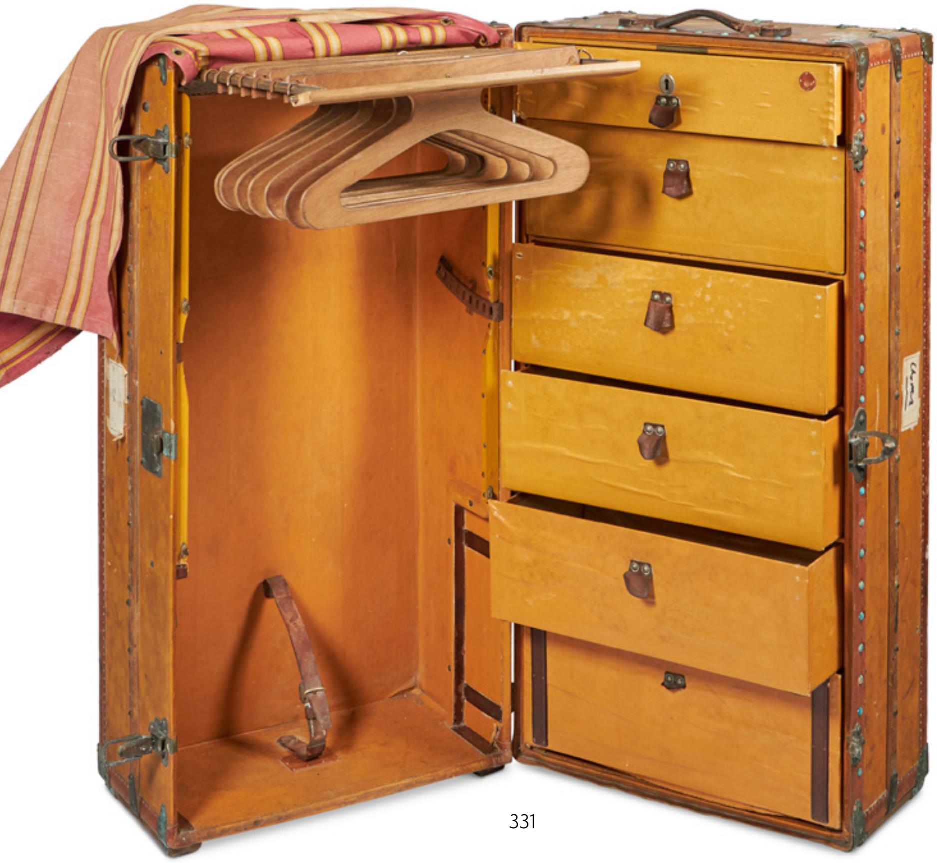

331

330
A GILT METAL AND AGATE MOUNTED 'BEETLE' TABLE
SECOND HALF 20TH CENTURY
With oval glass top
32cm high, 90cm wide, 60cm deep

£1,200-1,800

331
A LOUIS VUITTON CANVAS WARDROBE TRUNK
FIRST HALF 20TH CENTURY
With a fitted interior
113cm high upright

£3,000-5,000

332

A GILT METAL MIRROR

PROBABLY SPANISH, CIRCA 1950s

With radiating fern leaves, hung horizontally

78cm high, 98cm wide (horizontally)

£700-1,000

333

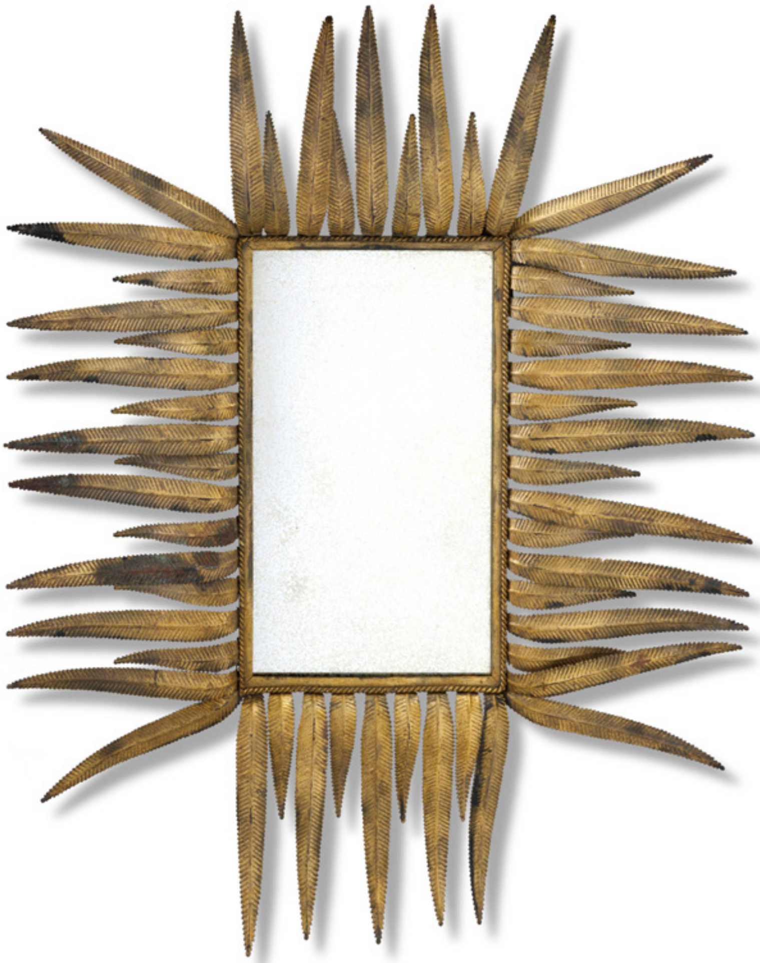
AN EBONISED, BEECH AND BRASS MOUNTED FLOOR LAMP

ITALIAN, AFTER ALDO TURA, CIRCA 1960s

Fitted for electricity

178cm high

£400-600



332

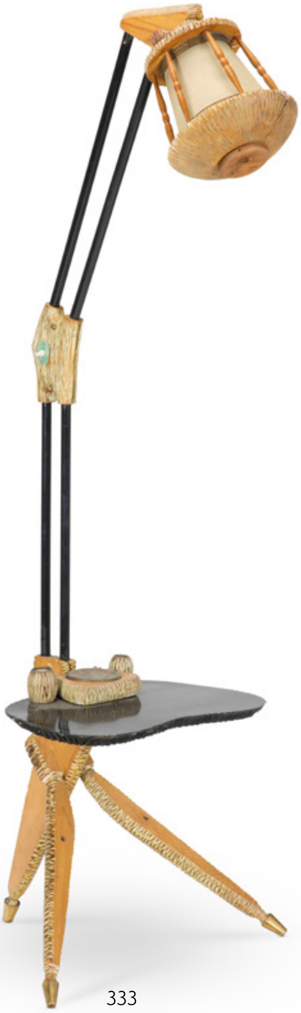
334

THREE LOUIS VUITTON TRUNKS

FIRST HALF 20TH CENTURY

The largest 71cm wide, the other two 56cm wide

£1,000-1,500



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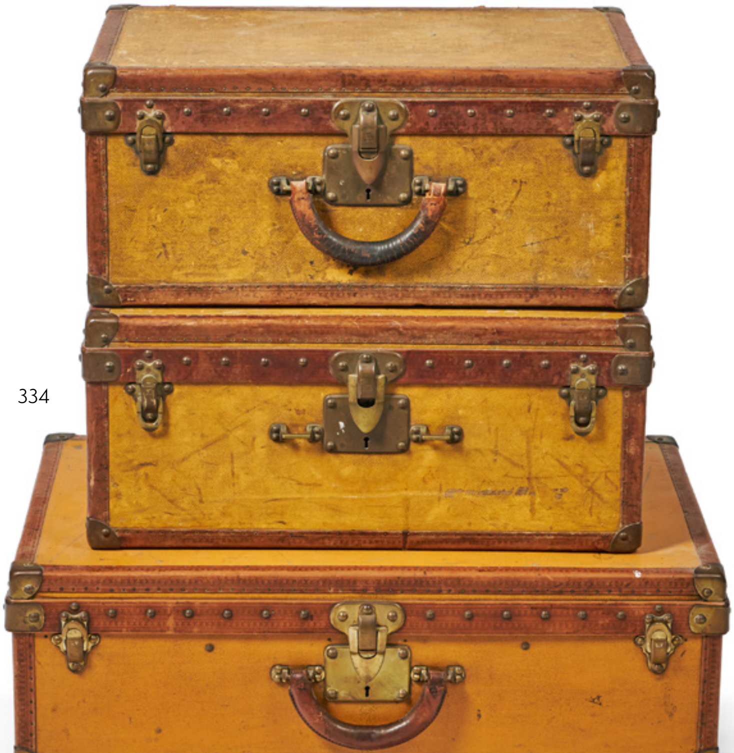
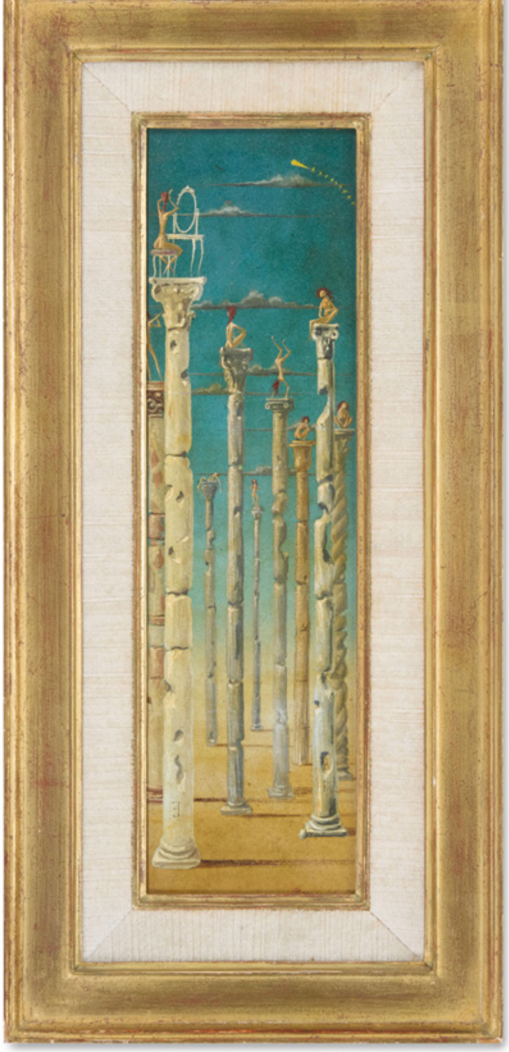


334

335

ENRICO BRANDANI
(ITALIAN 1914-1979)
LES STYLITES
Oil on board
Signed (lower right)
33 x 10cm (12 x 3¾ in.)
Painted in 1964.

£600-800



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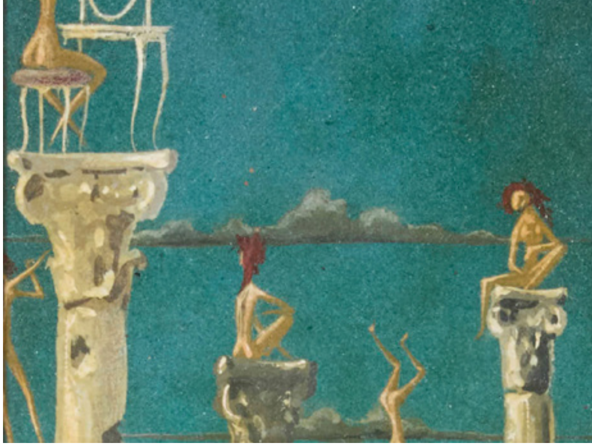
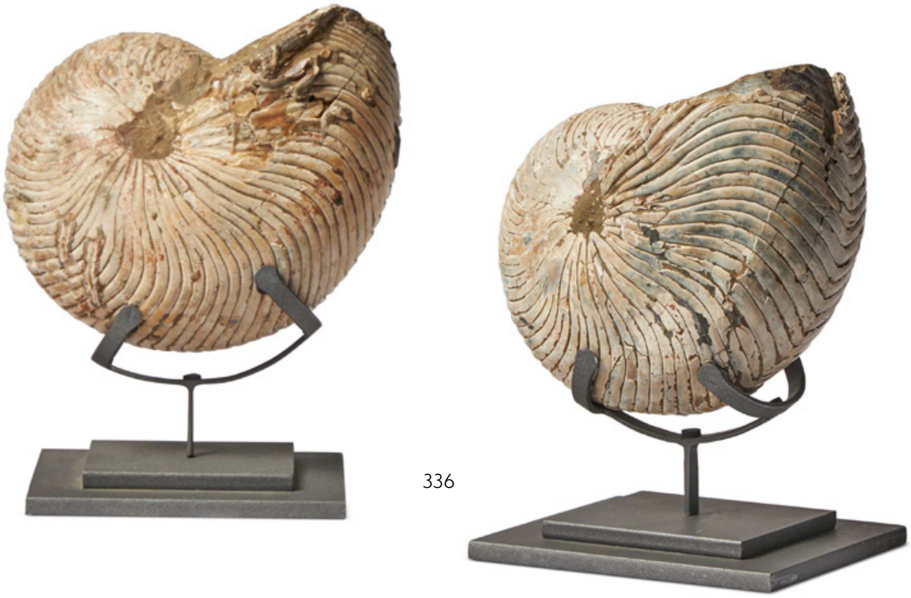


336

TWO AMONITITE
(CEPHALOPODA) FOSSILS
On modern metal bases
25cm wide and similar overall

£300-500

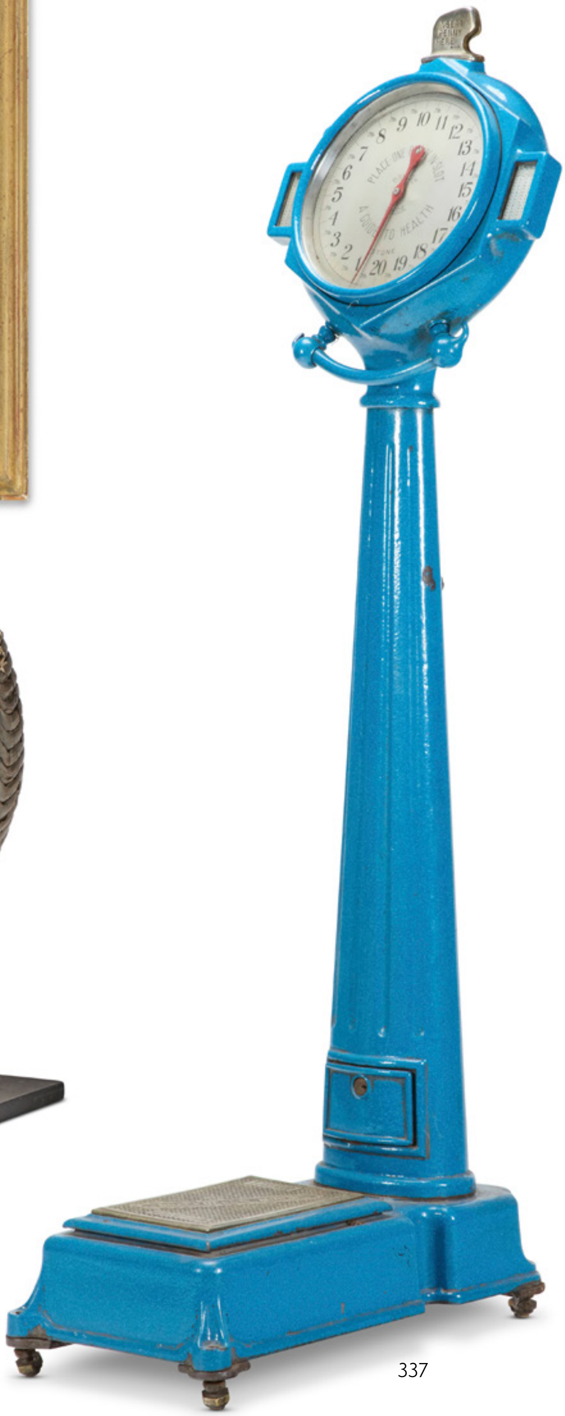


336

337

A TURQUOISE PAINTED CAST IRON PENNY SLOT WEIGHING MACHINE
EARLY 20TH CENTURY
Labelled Brecknells 'Minor' Birmingham, 'A Guide To Health Weighing Machine'
164cm high

£600-1,000



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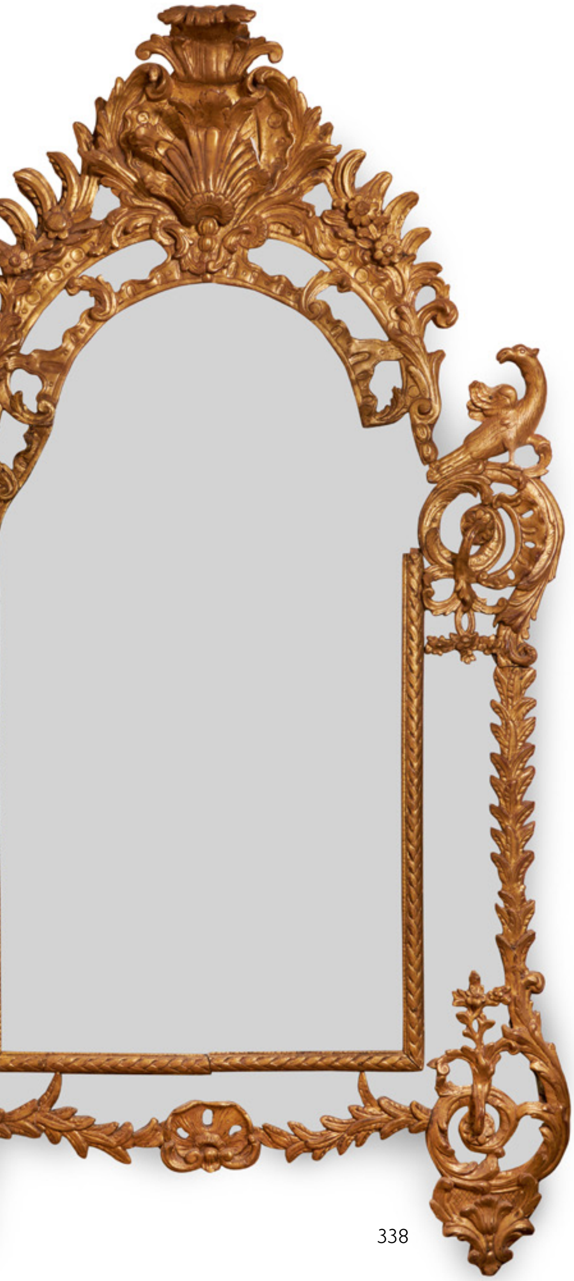

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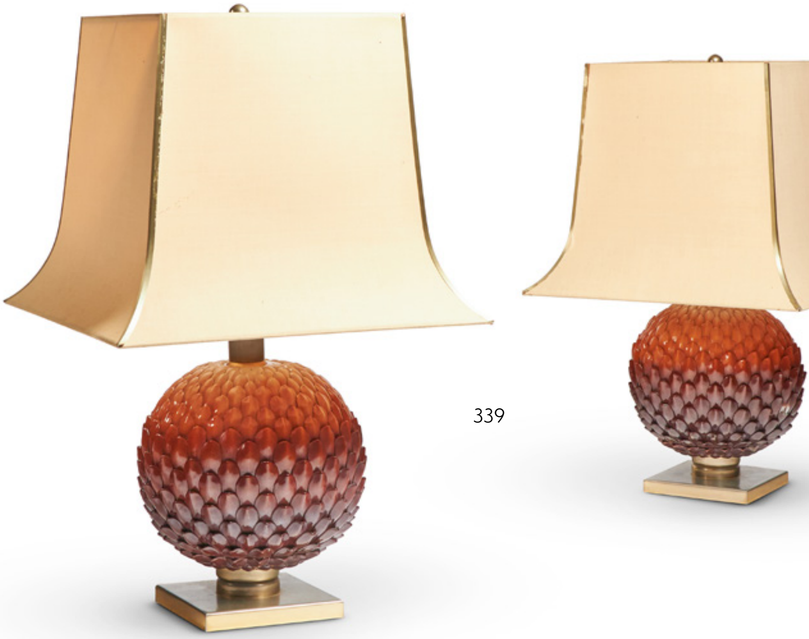


339

339
A PAIR OF CERAMIC ARTICHOKE LAMPS

1970s
74cm high

£500-800

340
ROBERT GOOSSENS (FRENCH, 1927-2016); ATTRIBUTED

A PAIR OF GILT METAL WHEATSHEAF TABLES; SECOND HALF 20TH CENTURY
With circular glass tops
56.5cm high, 61cm diameter

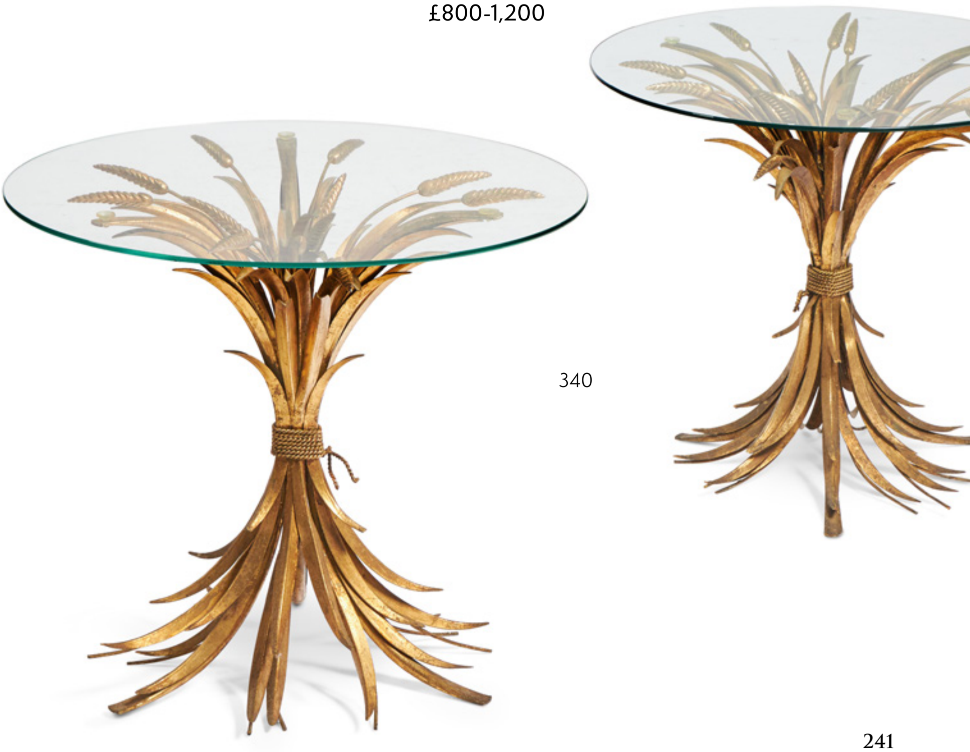
Robert Goossens designed interiors for French luxury brand Chanel.

£800-1,200

338
A GILT GESSO MIRROR

LATE 19TH/EARLY 20TH CENTURY, IN THE LOUIS XV STYLE
The foliate decorated frame with marginal plates
180cm high, 106cm wide

£500-800



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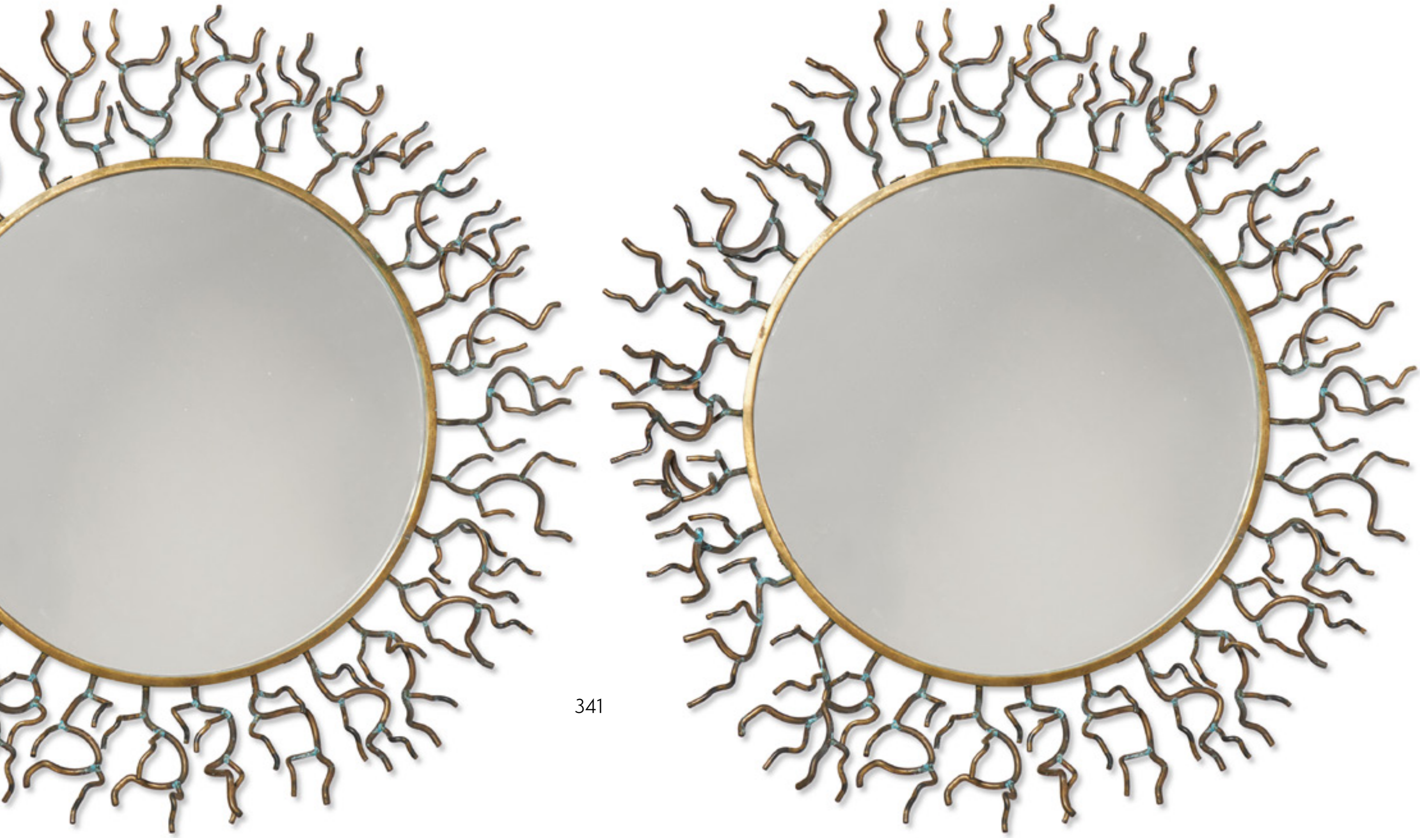

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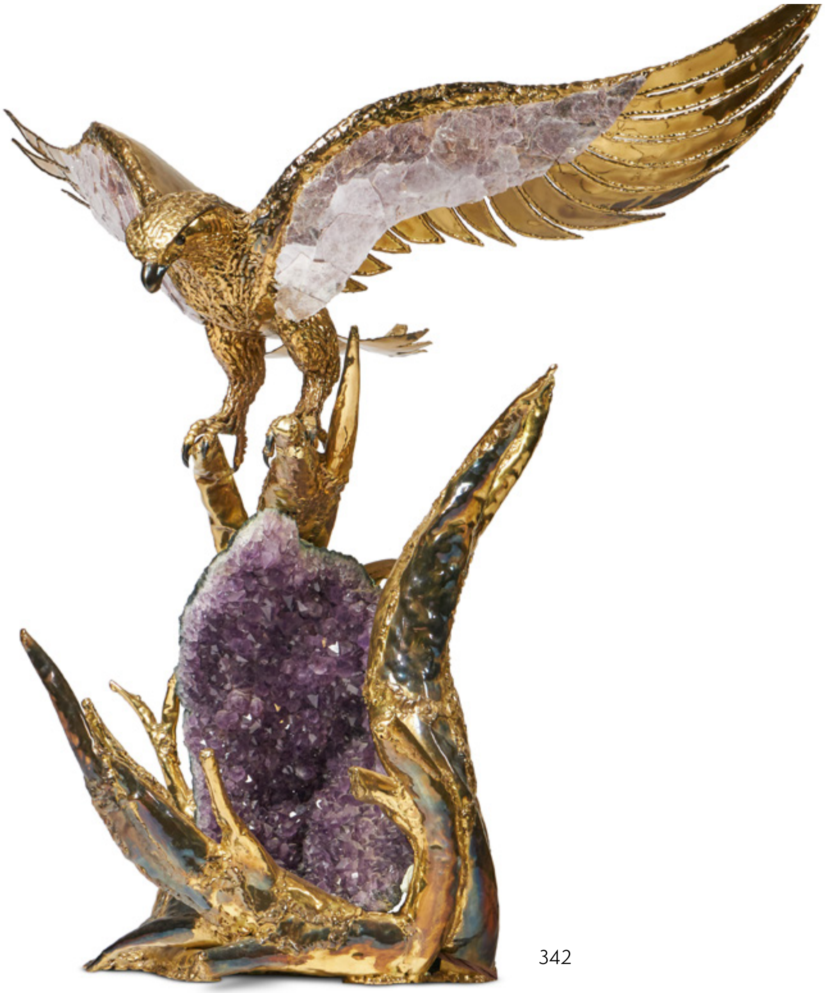


342

341

A PAIR OF BRONZE CIRCULAR MIRRORS MODELLED AS CORAL

SECOND HALF 20TH CENTURY
118cm high, 120cm wide

£2,500-3,500

342

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021) ATTRIBUTED

A LARGE GILT METAL AND AMETHYST 'EAGLE' TABLE LAMP; SECOND HALF 20TH CENTURY
With iridescent patinated metal
92cm high, 95cm wide

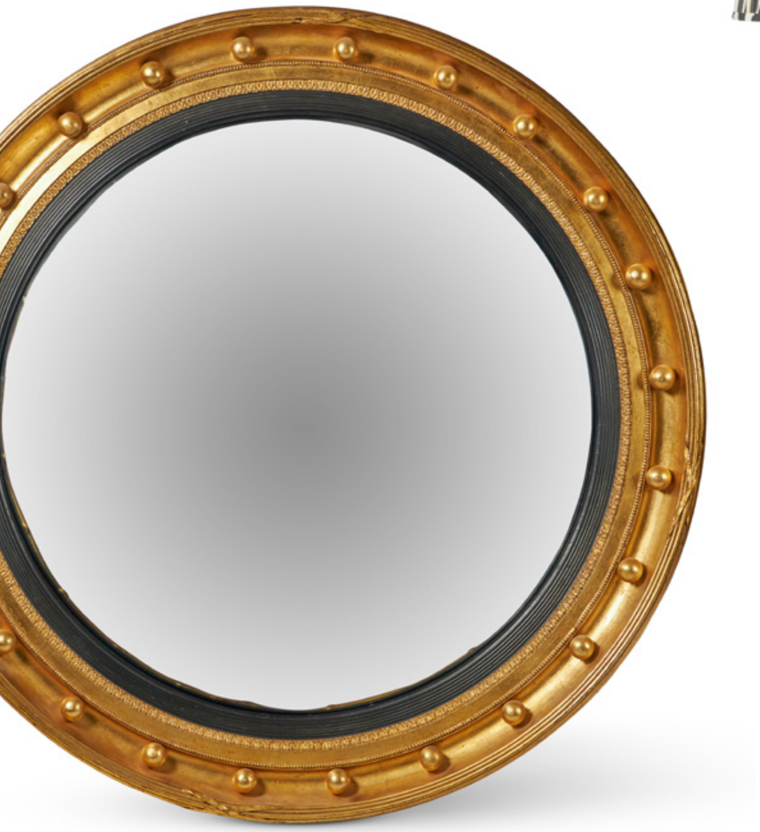
£3,000-5,000

A.S.L.

343

A GILTWOOD CONVEX MIRROR
MODERN
117cm diameter

£800-1,200



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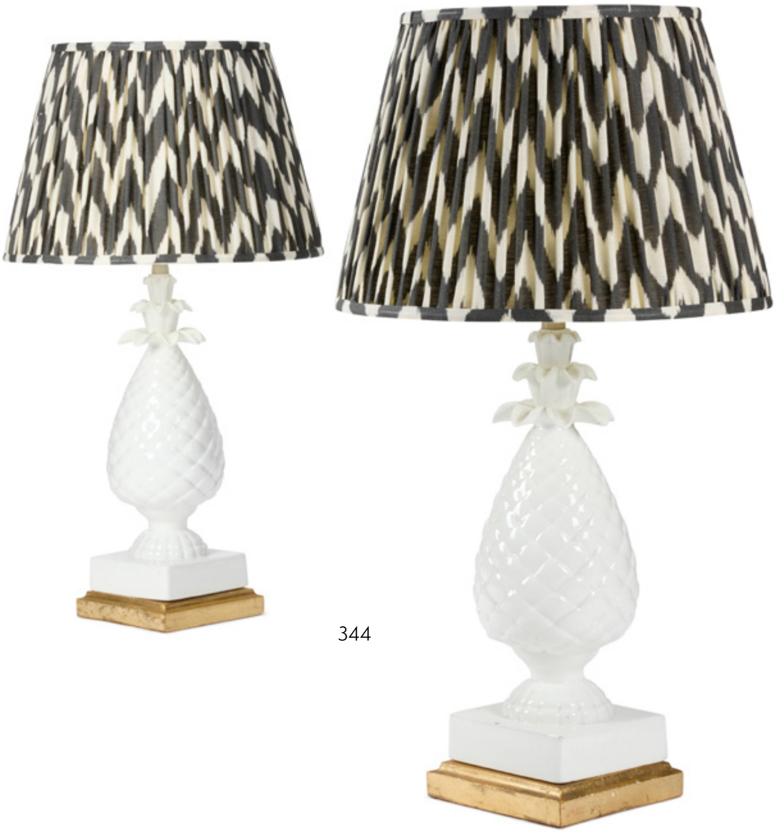
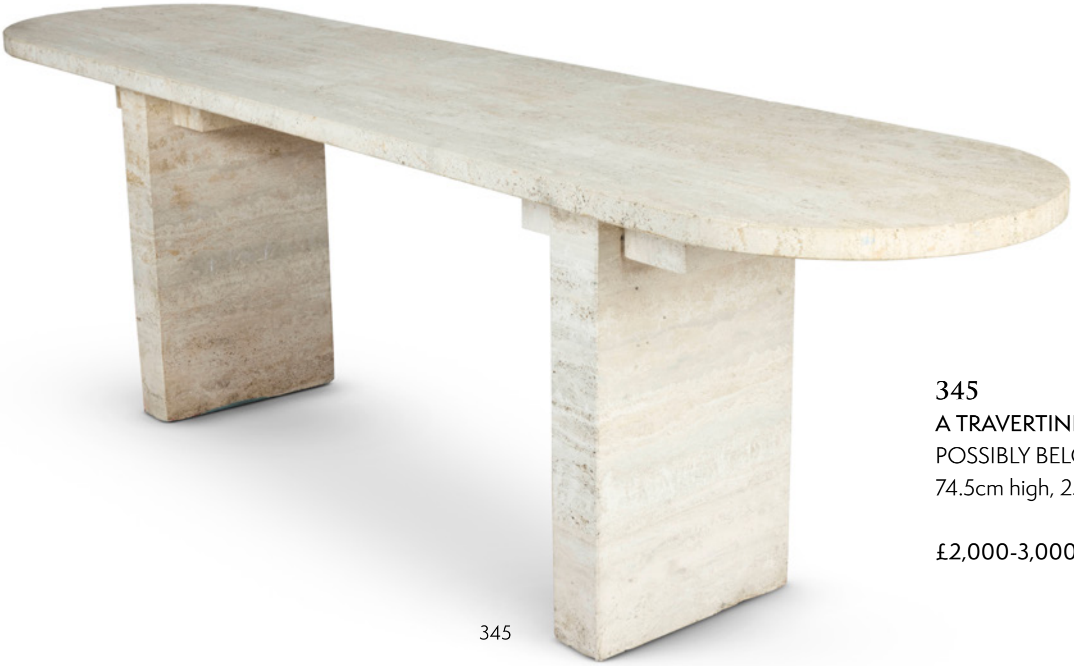


344

344

A PAIR OF WHITE CERAMIC 'PINEAPPLE' LAMPS
SECOND HALF 20TH CENTURY
59cm high, 19.5cm wide, 19.5cm deep

£400-600



345

345

A TRAVERTINE TABLE
POSSIBLY BELGIAN, CIRCA 1960
74.5cm high, 250cm wide, 60cm deep

£2,000-3,000

346 λ

CORDELIA PLUNKET AKA. HOLY MOLY (BRITISH B. 1968)

THE BEATLES ZEBRA CROSSING

Mixed media with taxidermy

110 x 110cm (43¼ x 43¼ in.)

£5,000-8,000

347

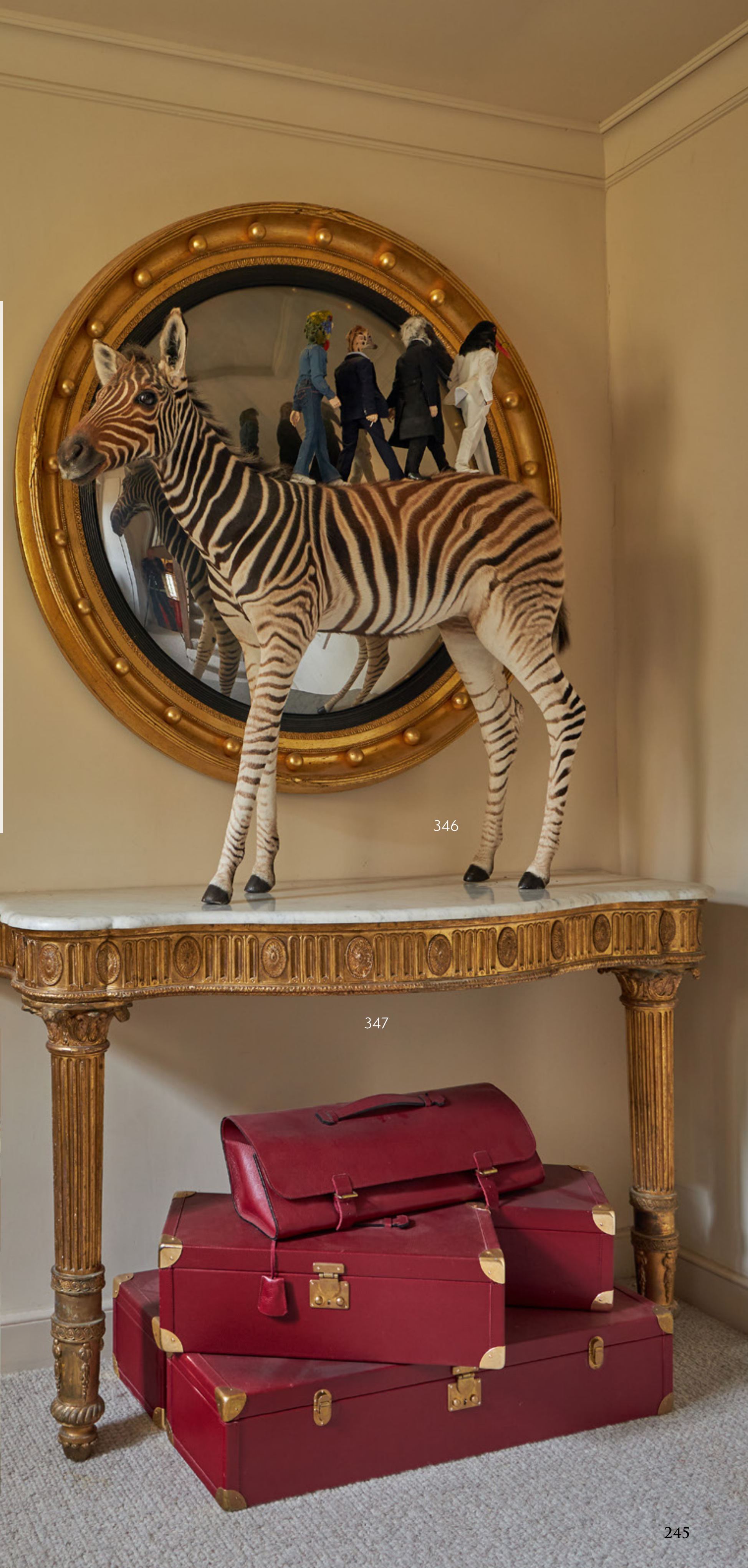
A GILTWOOD SIDE TABLE

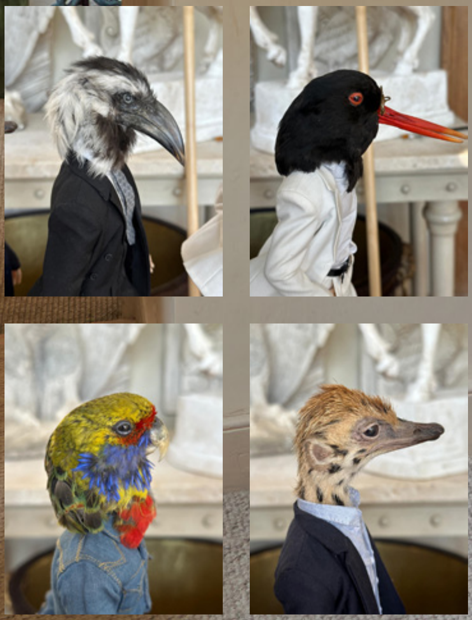
SECOND HALF 19TH CENTURY, PROBABLY ENGLISH

With a serpentine shaped marble top

89cm high, 152cm wide, 59cm deep

£600-1,000





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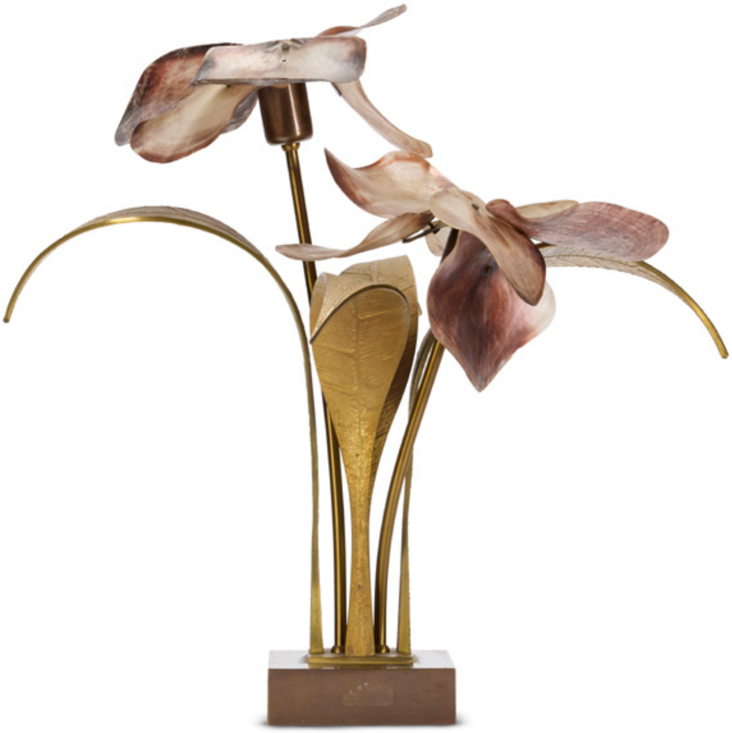


349

348

BAROVIER AND TOSO (ITALIAN), ATTRIBUTED

A PAIR OF MURANO GLASS 'PALM LEAF' WALL LIGHTS; LATE 20TH/EARLY 21ST CENTURY

With gold colour to the reverse

127cm long, 20cm wide

£500-800

349

WILLY DARO (BELGIAN, 1912-1990)

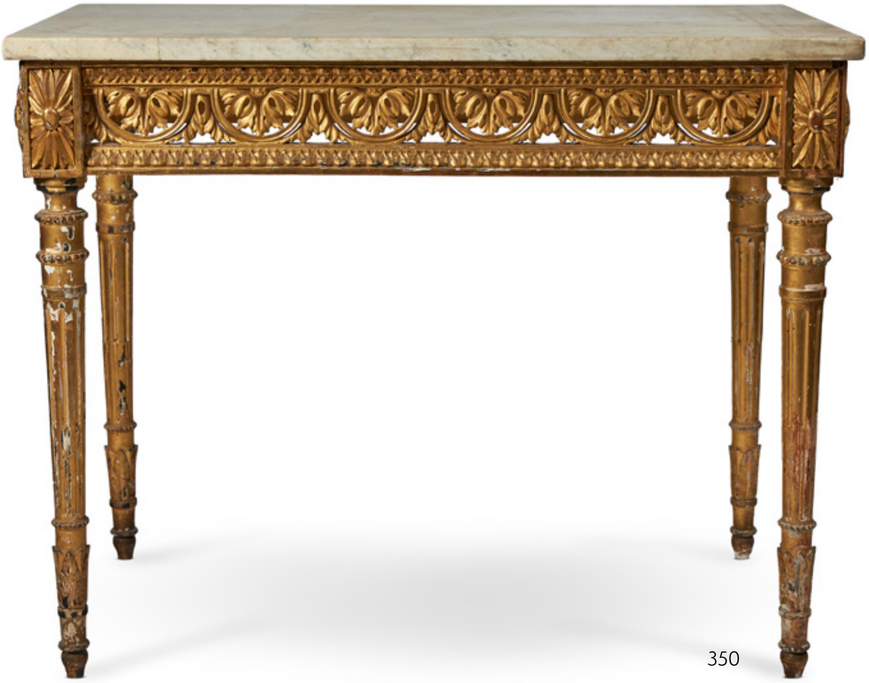
A FLORAL LAMP; CIRCA 1970

Patinated and gilt bronze, with iridescent sea shell petals

Signed 'Willy DARO' to base

52cm high

£1,000-1,500



350

350

A GILTWOOD SIDE TABLE

ITALIAN, LATE 19TH CENTURY

With a marble top

86cm high, 110 wide, 63cm deep

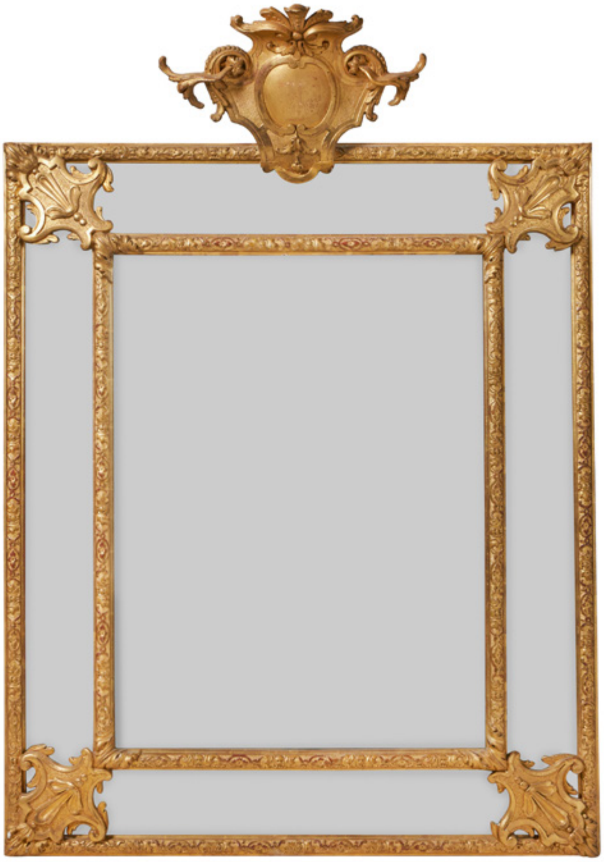
£600-1,000

351
A GILTWOOD AND GESSO MIRROR
20TH CENTURY, IN THE NAPOLEON III STYLE
110cm high, 77cm wide

£400-600

352
A BRONZE AND PATE DE VERRE LAMP IN FORM OF A SNAIL
20TH CENTURY
Fitted for electricity
13.5cm high, 24cm long

£400-600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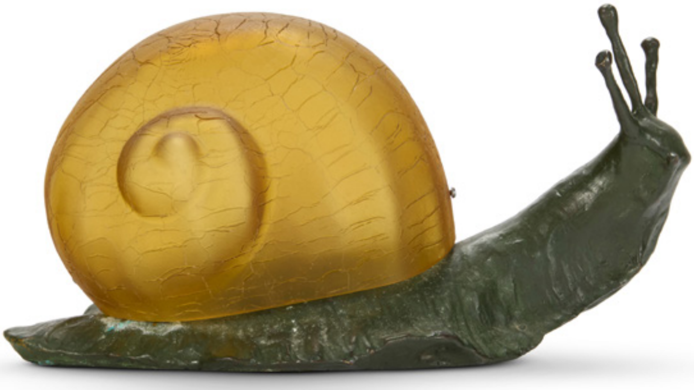
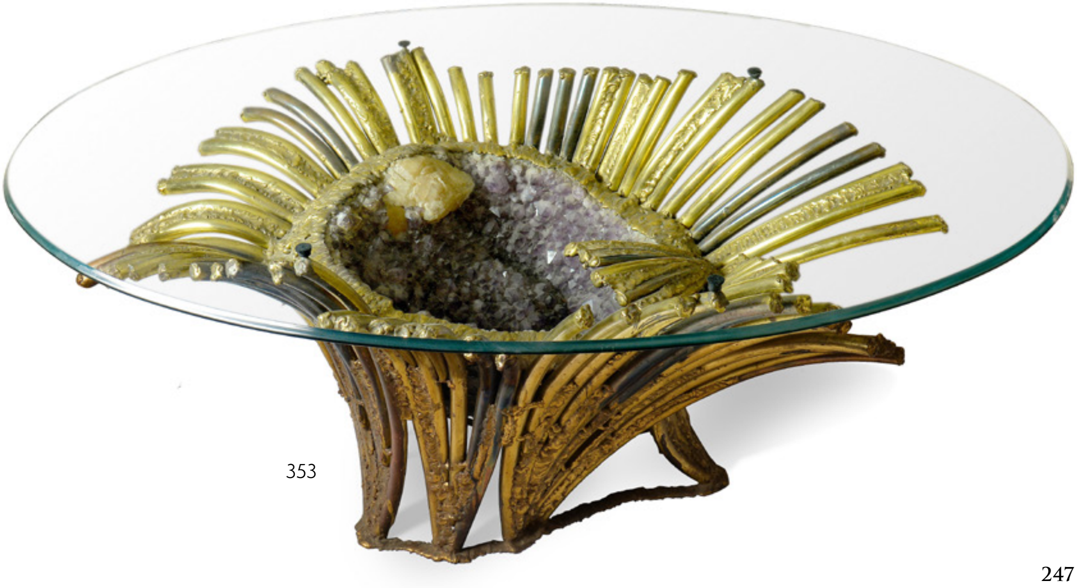

352

353
JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021) ATTRIBUTED
AN URCHIN GILT METAL AND AMETHYST LOW TABLE: SECOND HALF 20TH CENTURY
46cm high, 120cm wide, 61cm deep

£3,000-5,000


353

354

J. C. JOON (20TH/21ST CENTURY)

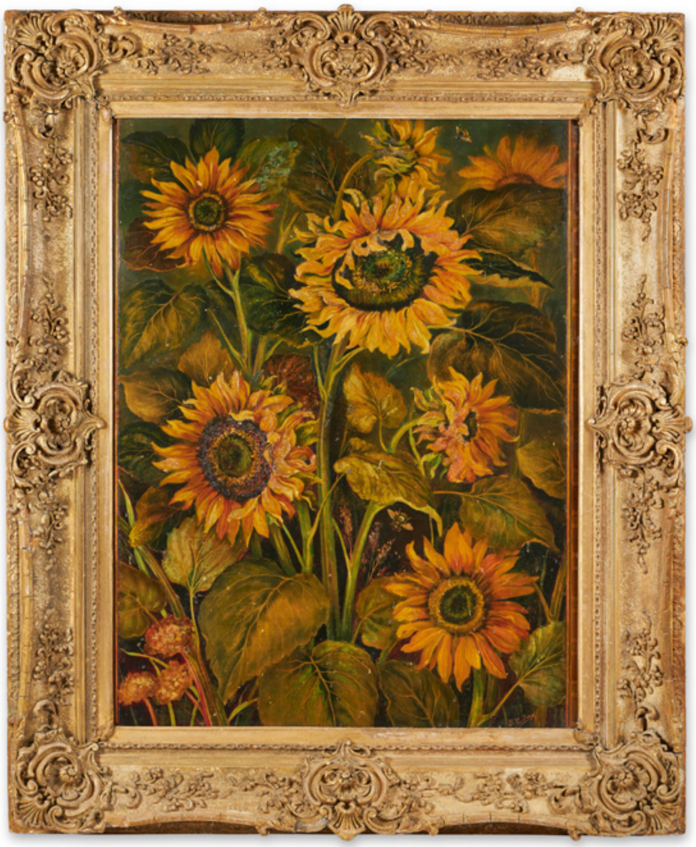
SUNFLOWERS

Oil on board

Signed (lower right)

100 x 76cm (39¼ x 29¾ in.)

£800-1,200



354

355

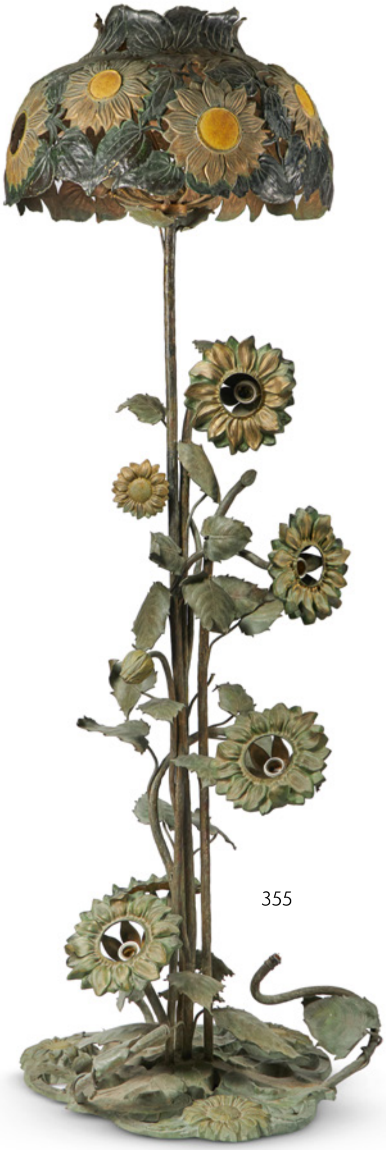
A REPOUSSE 'SUNFLOWER' FLOOR LAMP

MID 20TH CENTURY

Painted green metal, eighteen lights/flowers with painted glass centres

200cm high

£1,500-2,000



355

356

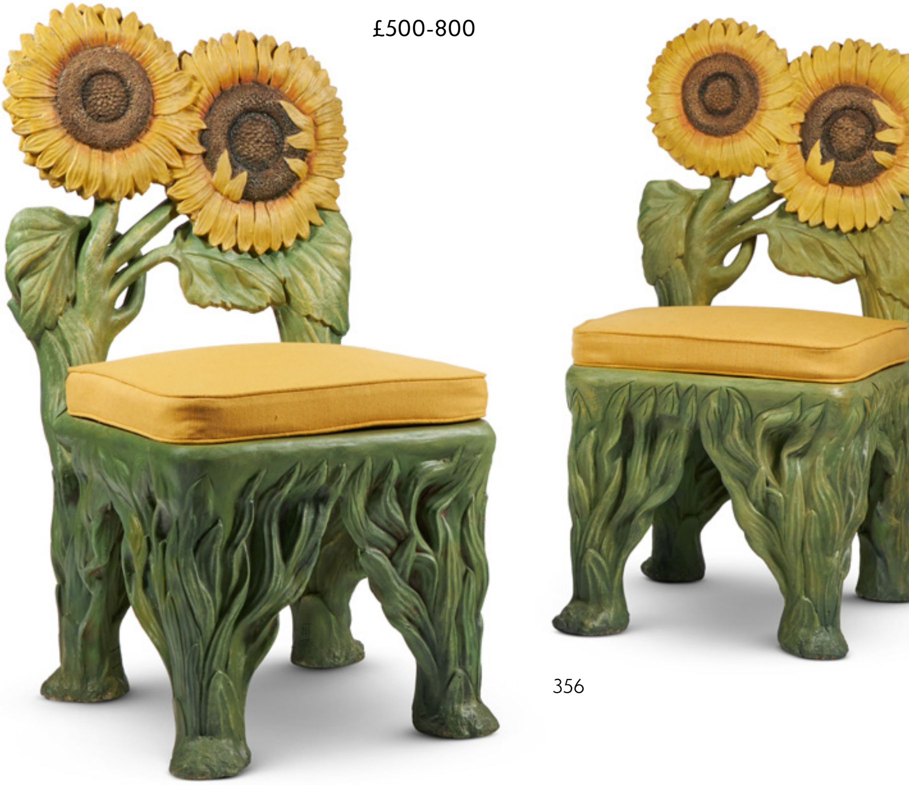
A PAIR OF PAINTED 'SUNFLOWER' CHAIRS

MODERN

With padded seats

96cm high, 47cm wide, 52cm deep

£500-800



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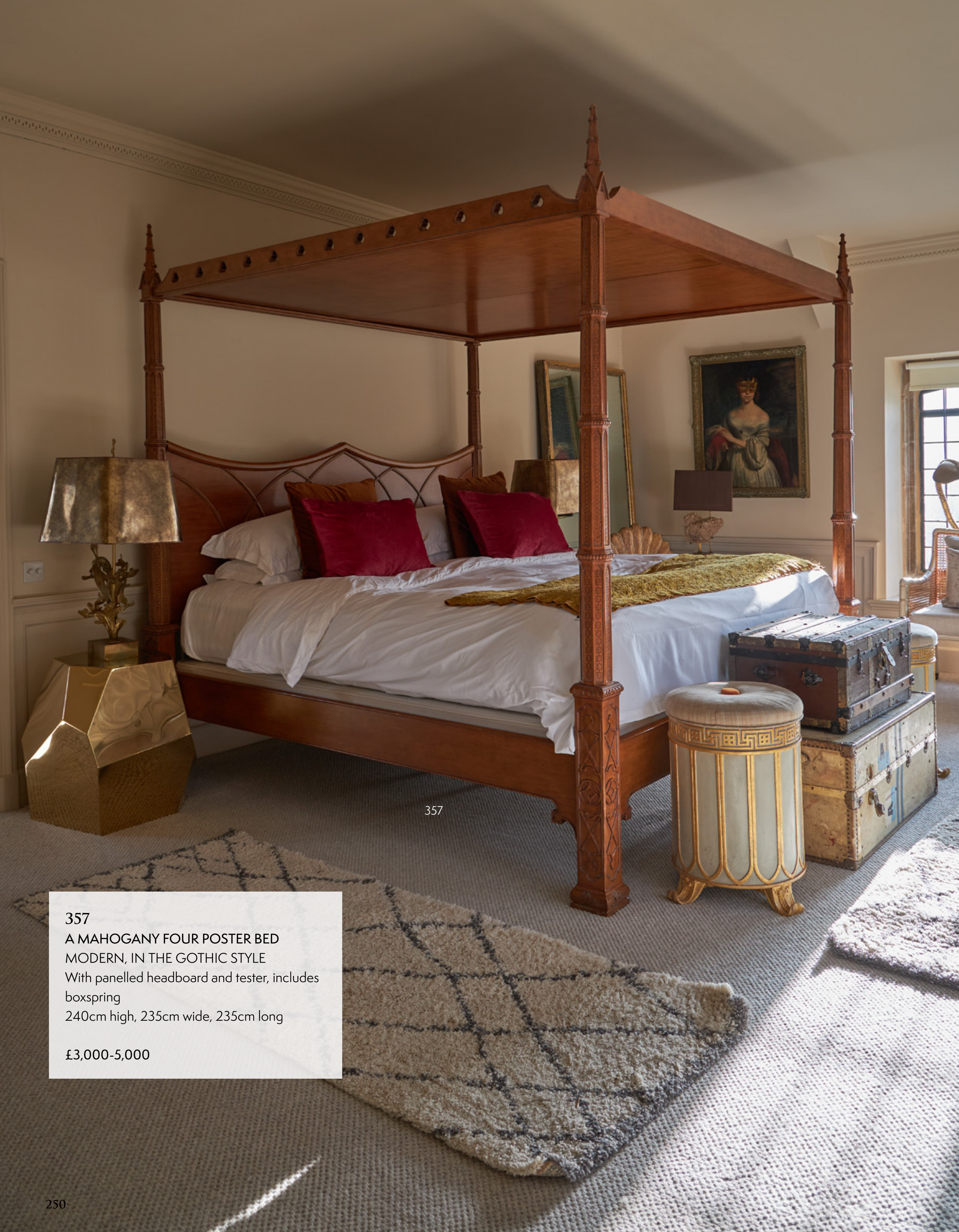


357

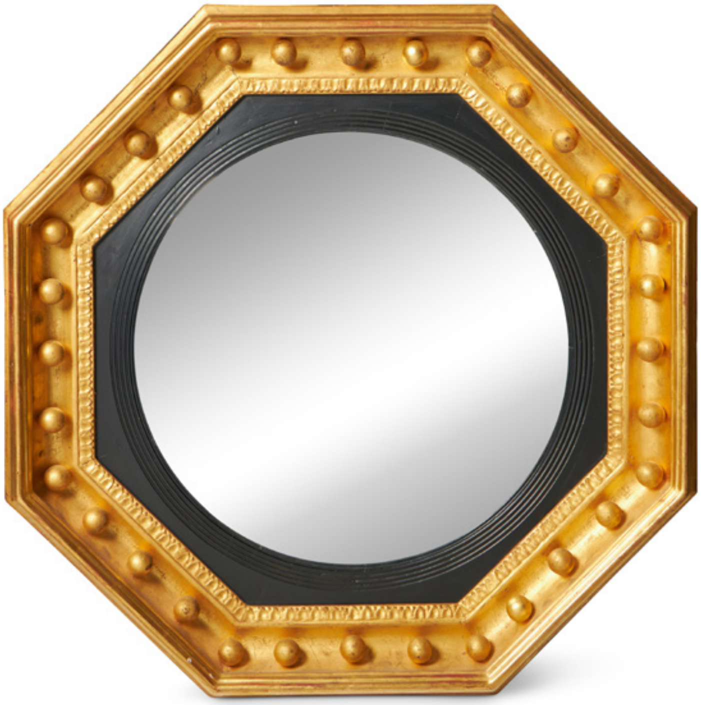
A MAHOGANY FOUR POSTER BED

MODERN, IN THE GOTHIC STYLE

With panelled headboard and tester, includes boxspring

240cm high, 235cm wide, 235cm long

£3,000-5,000



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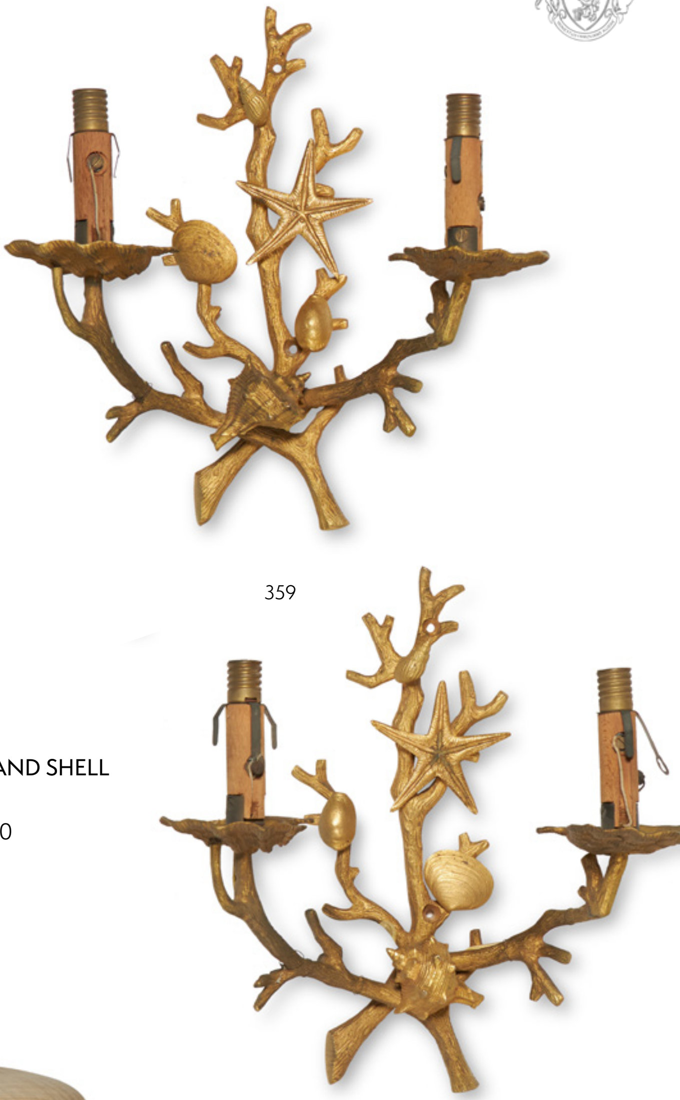


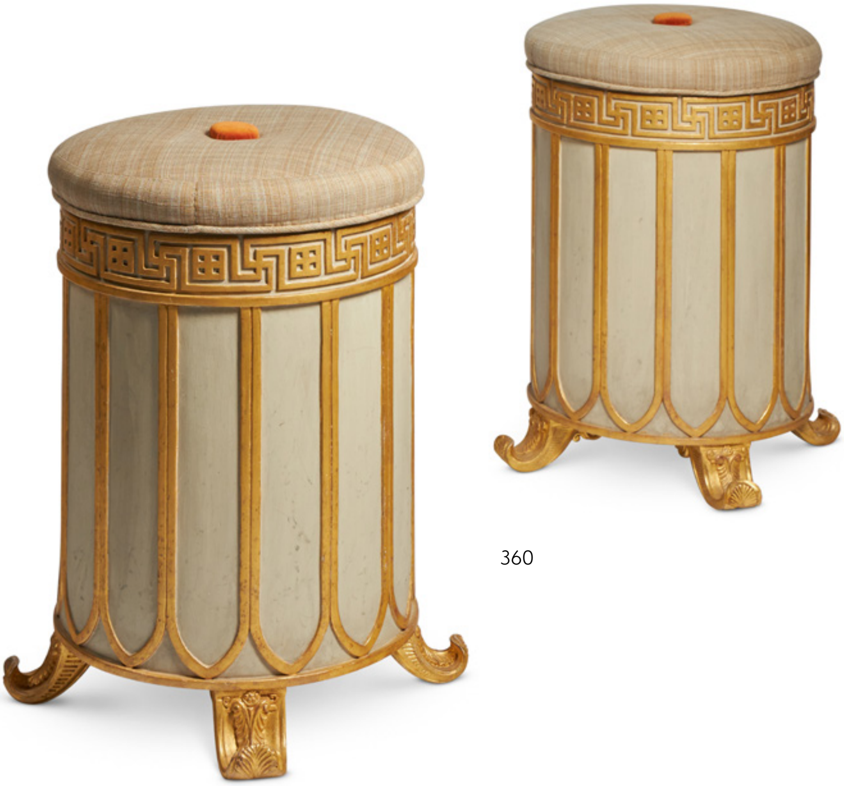
359

358
AN OCTAGONAL GILTWOOD CONVEX MIRROR
MID 19TH CENTURY
Regilt
70cm high, 70cm wide

£500-800

359
A PAIR OF BRONZE CORAL AND SHELL WALL LIGHTS
MAISON JANSEN, CIRCA 1940
23cm high, 23cm wide

£2,500-3,500



360

360
A PAIR OF PARCEL GILT AND WHITE PAINTED 'PAVILION' STOOLS
MODERN, BY A MODERN GRAND TOUR
Each with a removeable padded seat opening to laundry baskets
61cm high, 34cm diameter

£400-600

361

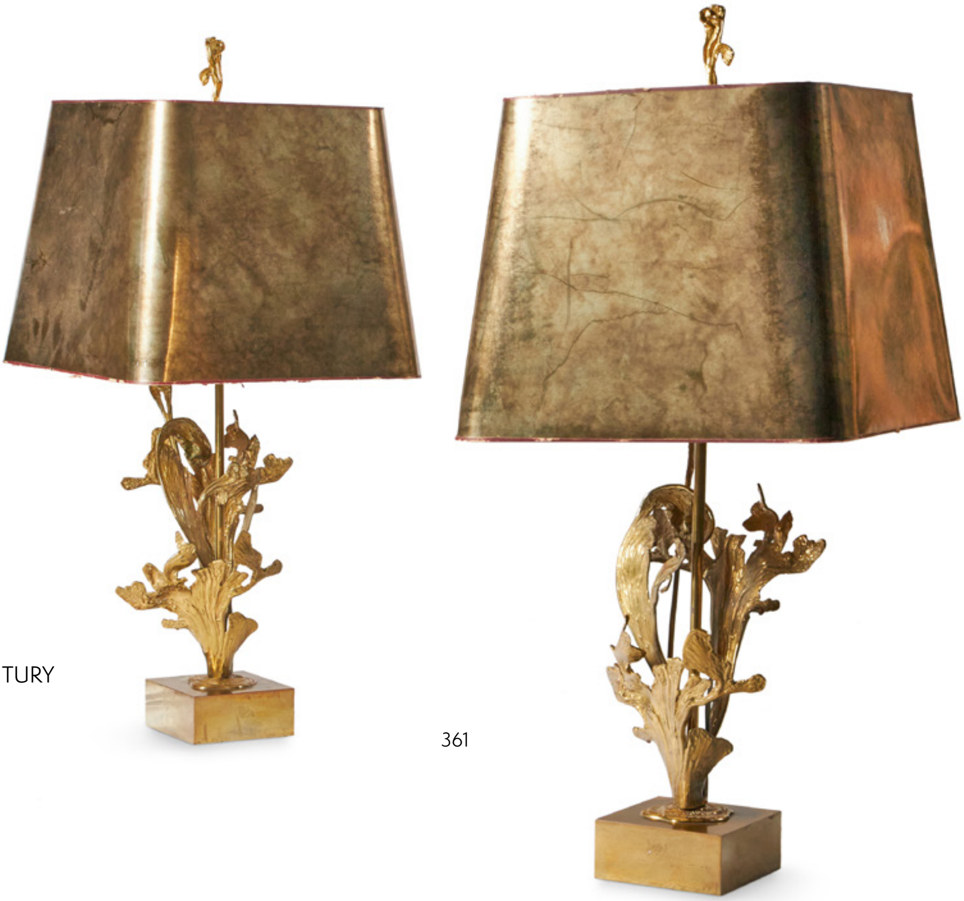
MAISON CHARLES (FRENCH); ATTRIBUTED

A PAIR OF SEA FOLIATE BRONZE LAMPS; SECOND HALF 20TH CENTURY

With metal-look foil squared shades

85cm high

£1,200-1,800



361

362

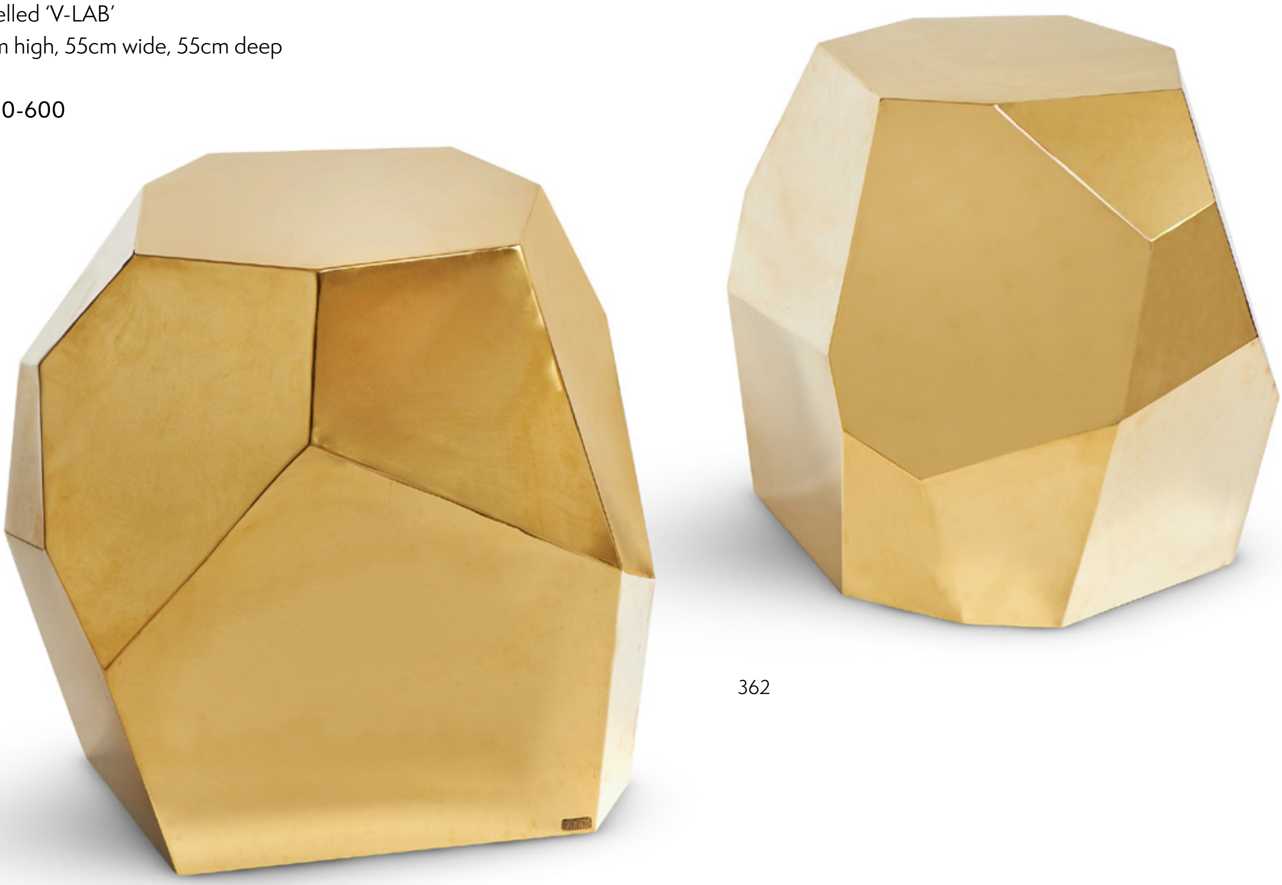
A PAIR OF GEOMETRIC GOLD COLOURED SIDE TABLES

MODERN, BY 'V-LAB DESIGN'

Labelled 'V-LAB'

61cm high, 55cm wide, 55cm deep

£400-600



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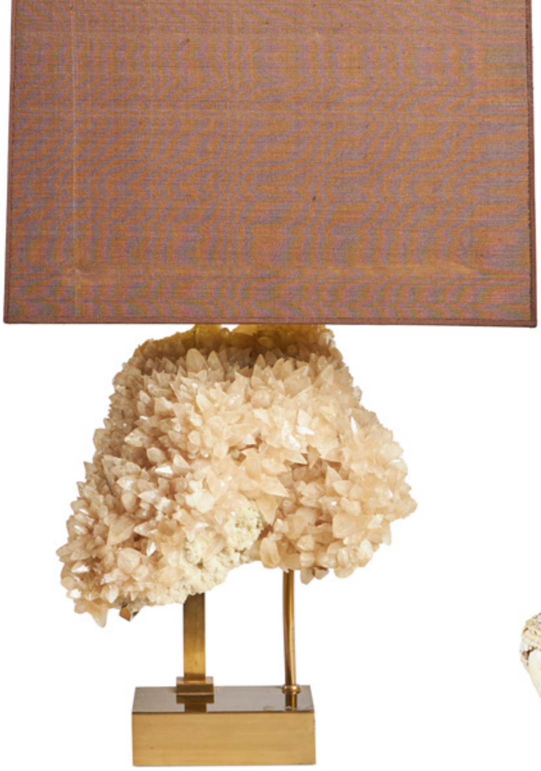


363

363

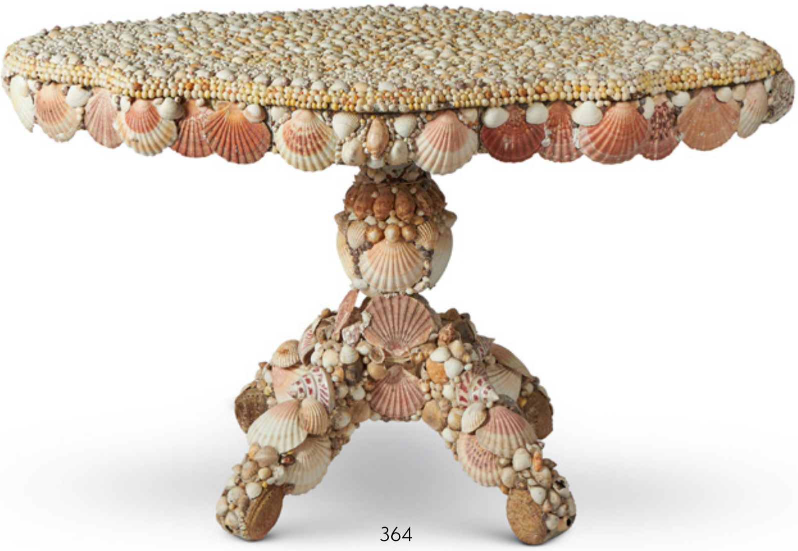
A SPECIMEN QUARTZ AND BRASS LAMP

SECOND HALF 20TH CENTURY

With squared brown silk shade

64cm high

£600-800



364

364

A SHELL ENCRUSTED TABLE

ATTRIBUTED TO ANTHONY REDMILE,
CIRCA 1980s

With two frieze drawers, some losses

69cm high, 118cm wide, 69cm deep

£3,000-5,000

365

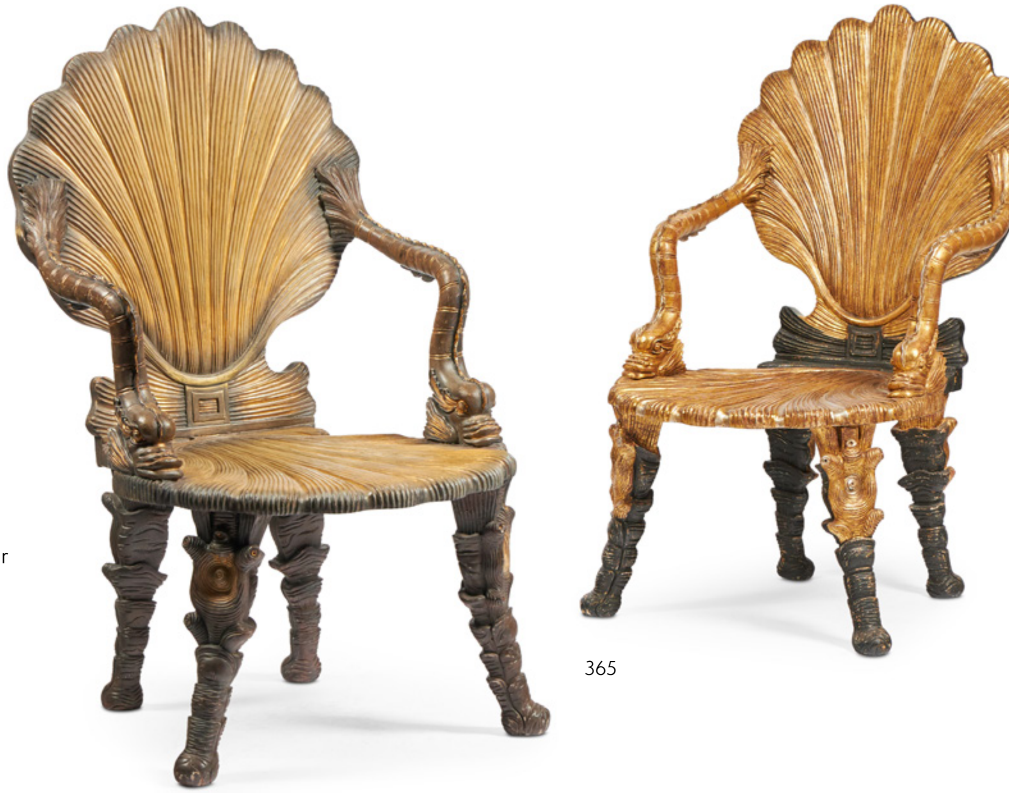
TWO PAINTED 'GROTTO' ARMCHAIRS

MODERN, BY A MODERN GRAND TOUR

With dolphin mask arm terminals, minor differences in decoration

98cm high, 55cm wide, 60cm deep and similar

£600-1,000



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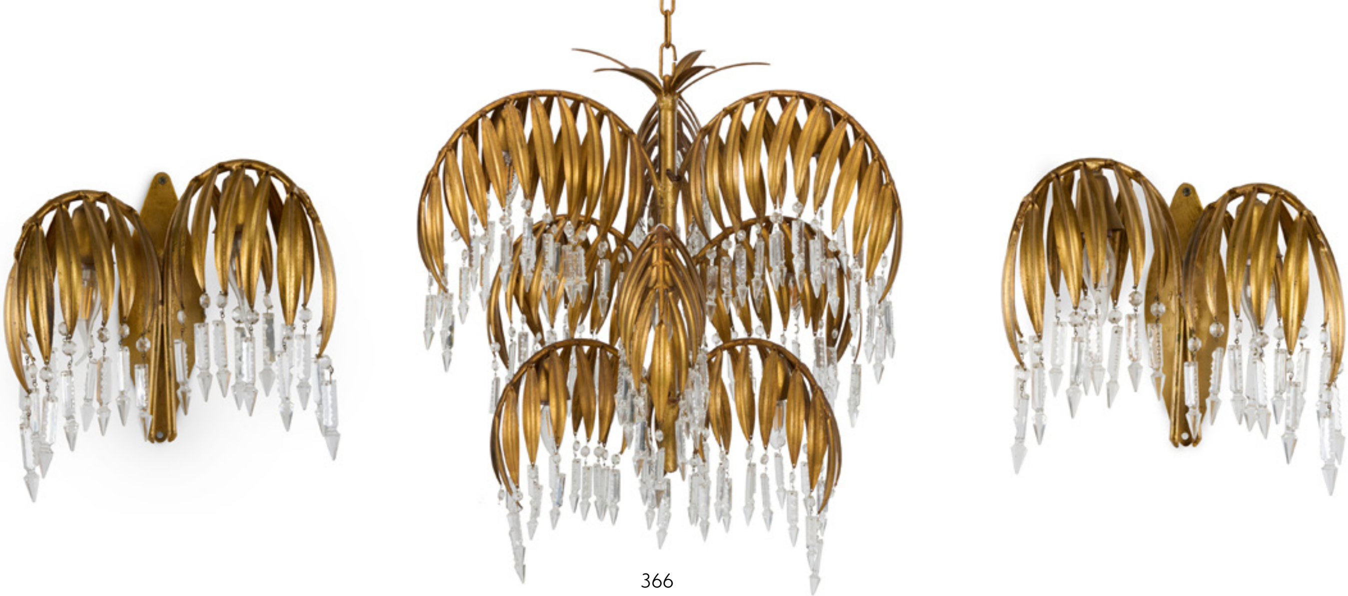

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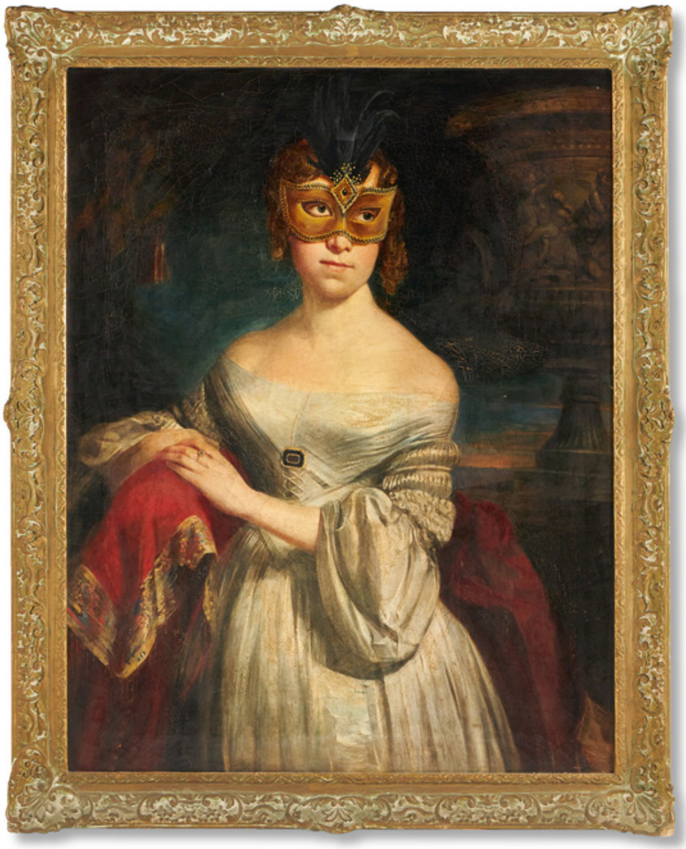


367

366

MAISON JANSEN (FRENCH) ATTRIBUTED

A CHANDELIER AND A PAIR OF WALL LIGHTS, CIRCA 1940

Patinated metal and cut glass

Chandelier: 70cm high, 65cm wide, 65cm deep

Wall lights: 30cm high, 33cm wide, 18cm deep

£1,500-2,500

368

A MOYNAT CANVAS TRUNK

FIRST HALF 20TH CENTURY

The interior fitted with two trays, the ends painted with the initials 'M.P.'

49cm high, 82cm wide, 47cm deep

£2,000-3,000

367

JAMES PERKINS STUDIO

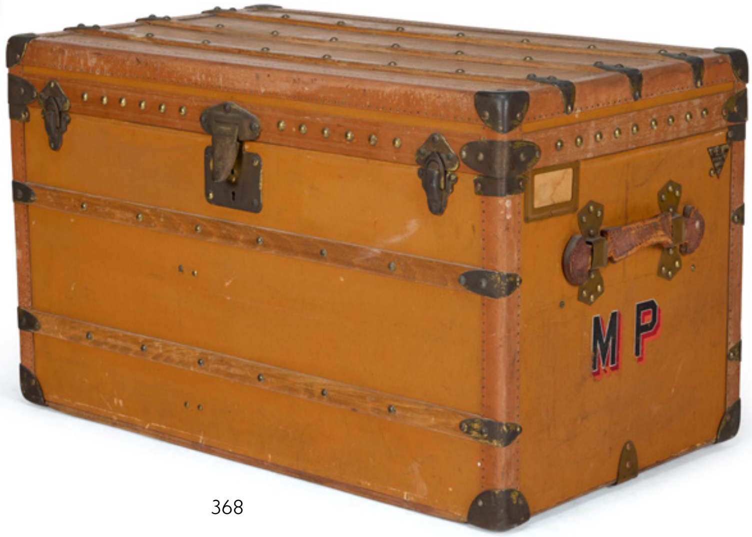
THE PRINCESS

Oil on canvas

90 x 70cm (35¼ x 27½ in.)

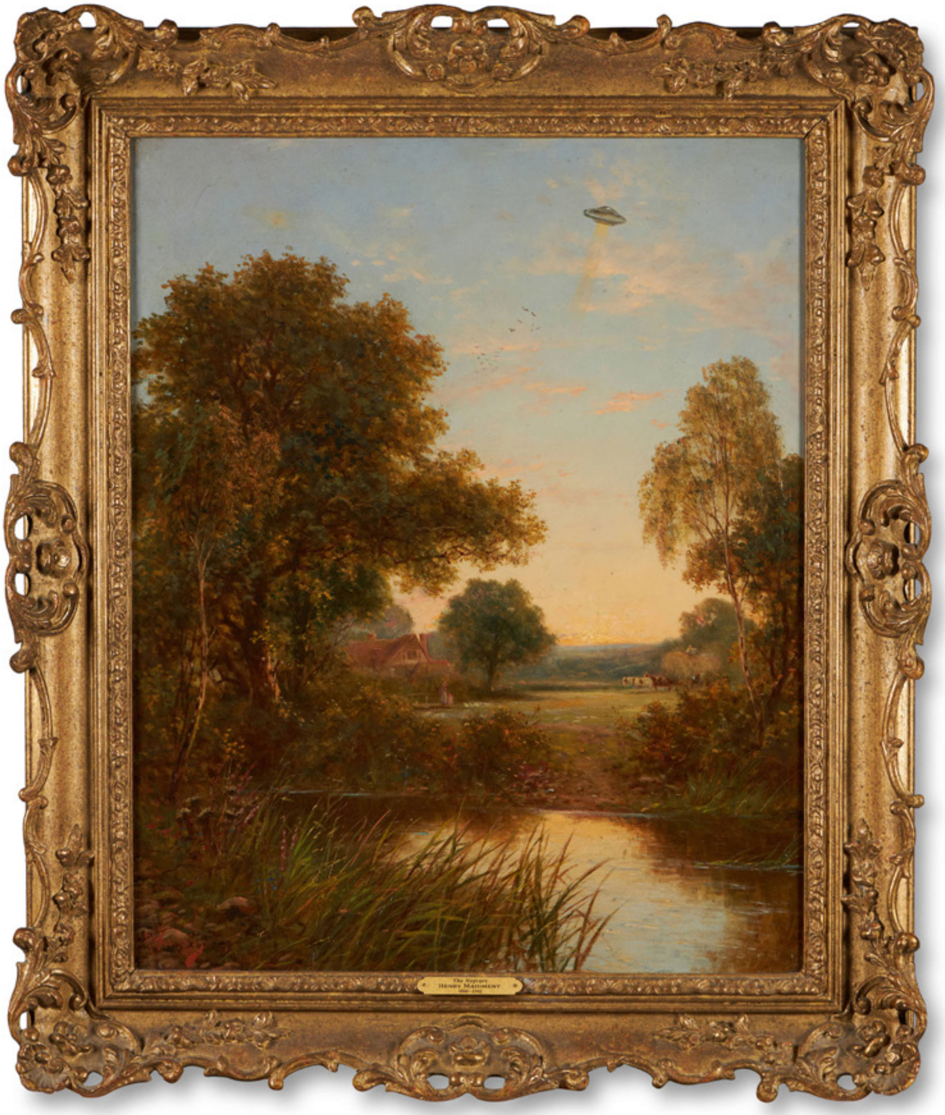
Part of The Full Moon Masquerade Ball Series.

£800-1,200



368

369
NO LOT

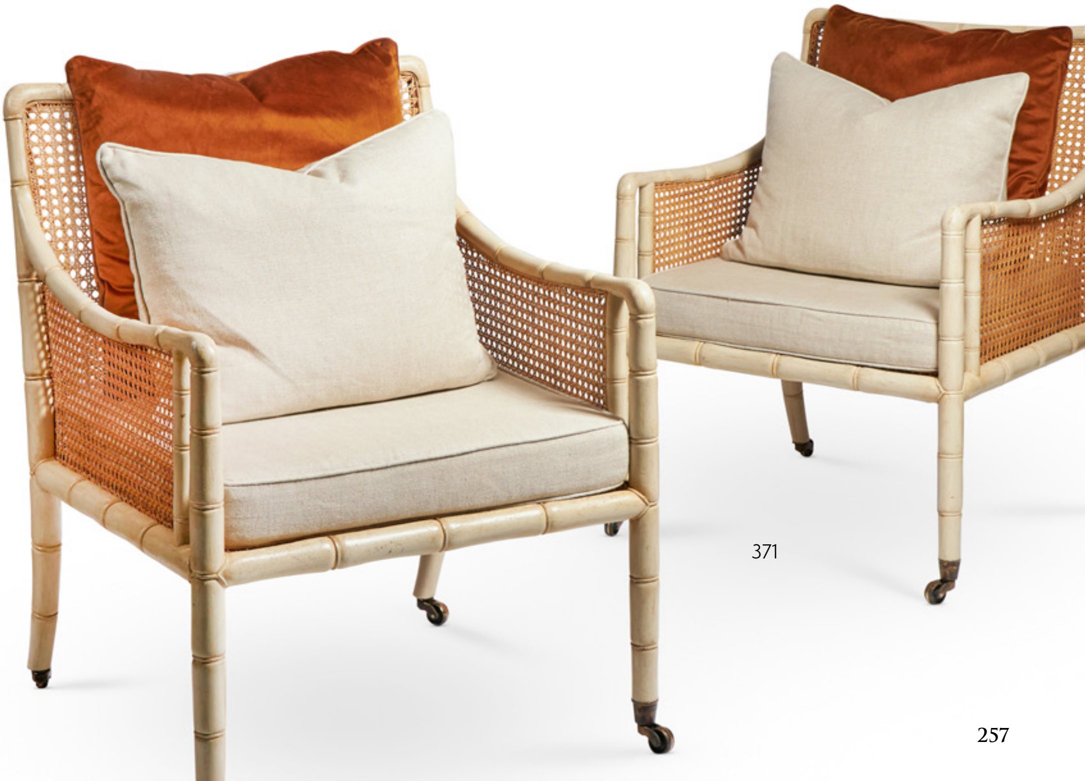


370

370
JAMES PERKINS STUDIO
OUT OF THIS WORLD SERIES, UFO 10
Oil on canvas
Signed and dated *1905* (lower left)
52 x 41.5cm (20¼ x 16¼ in.)

Part of The Out of this World Series.

£1,000-1,500



371

371
A PAIR OF CREAM PAINTED FAUX BAMBOO 'PAVILION' BERGERE ARMCHAIRS
MODERN, BY A MODERN GRAND TOUR
Each with a caned back and seat and loose cushions
94cm high, 71cm, wide, 72cm deep

£1,000-1,500

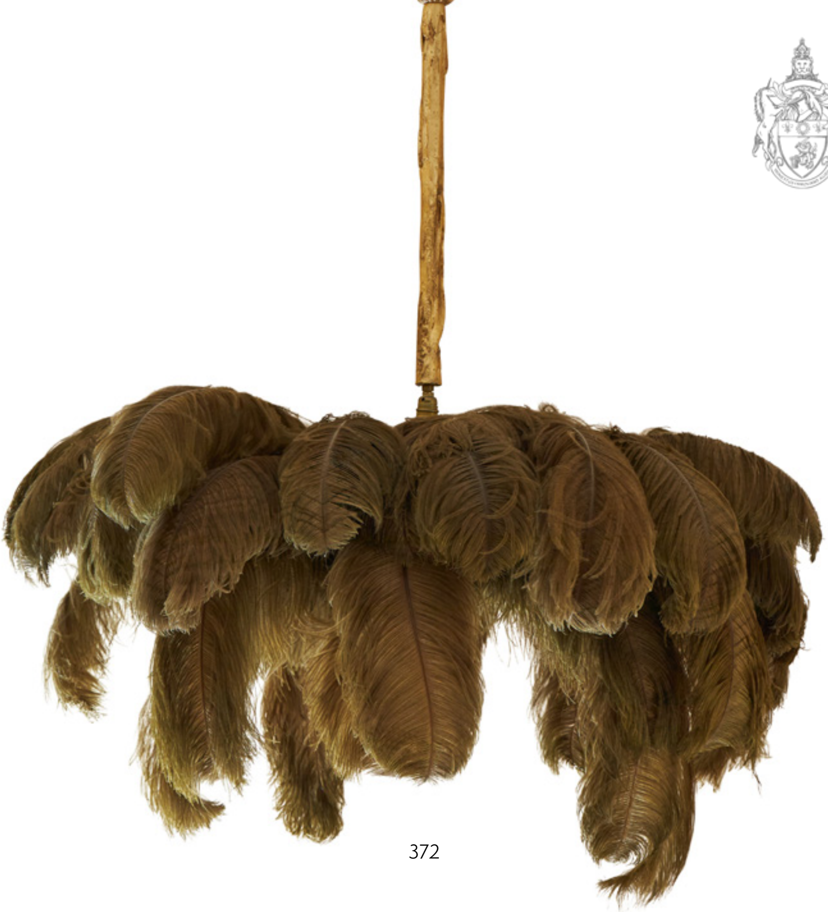
372

A GILT RESIN AND DARK GREEN OSTRICH FEATHER PENDANT HANGING LIGHT

MODERN, BY A MODERN GRAND TOUR

120cm drop, 98cm wide, approximately

£1,500-2,500



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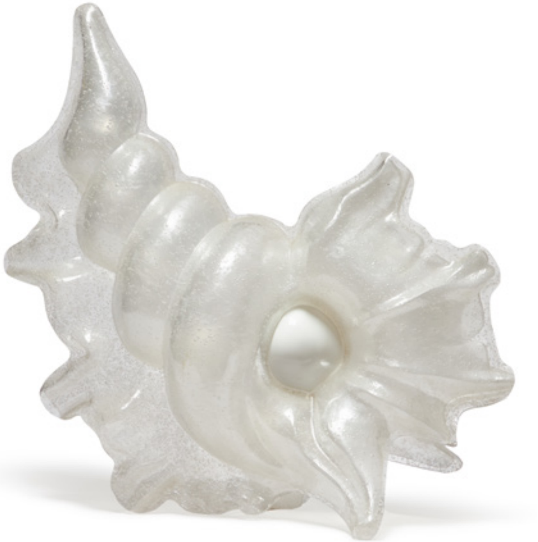


373

373

A LARGE PERSPEX CONCH SHELL LAMP

LATE 20TH/EARLY 21ST CENTURY

Double layered mould, with integrated bubbles to outer layer

With MADE IN CANADA label to underside

75cm by 50cm (approximately)

£400-600

374

DE PERETTI

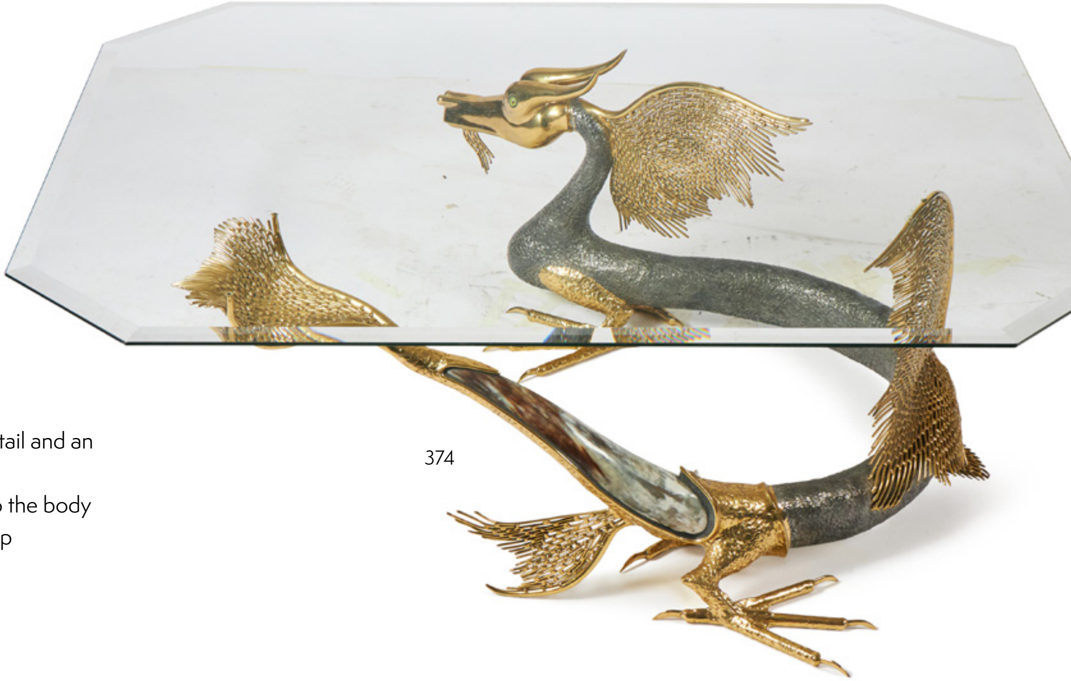
A DRAGON COFFEE TABLE; 1991

Patinated and gilt metal, with cow horn tail and an octagonal glass top

Signed 'de Peretti' (with indistinct '91') to the body

49cm high, 140.5cm wide, 110.5cm deep

£2,000-3,000



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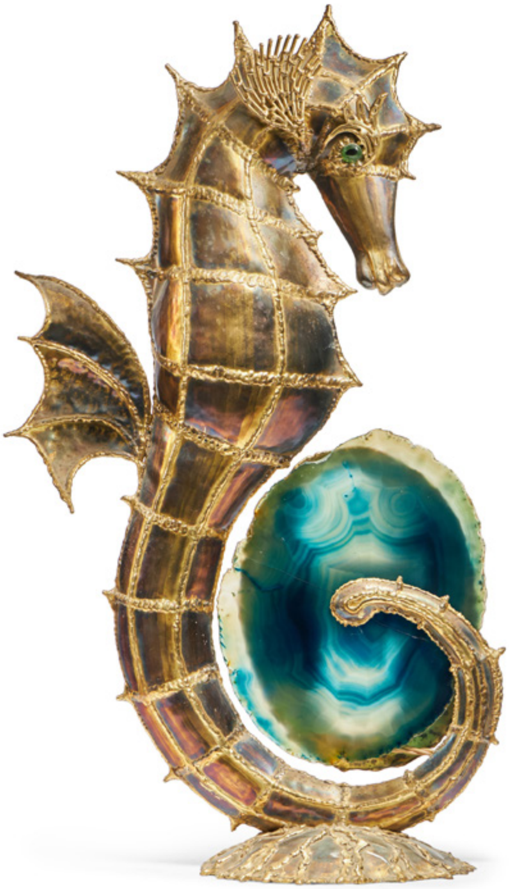


375

375

A GILT METAL AND AGATE 'SEA HORSE' TABLE LIGHT

IN THE MANNER OF JACQUES DUVAL-BRASSEUR; SECOND HALF 20TH CENTURY

70cm high, 37cm wide

£1,500-2,500

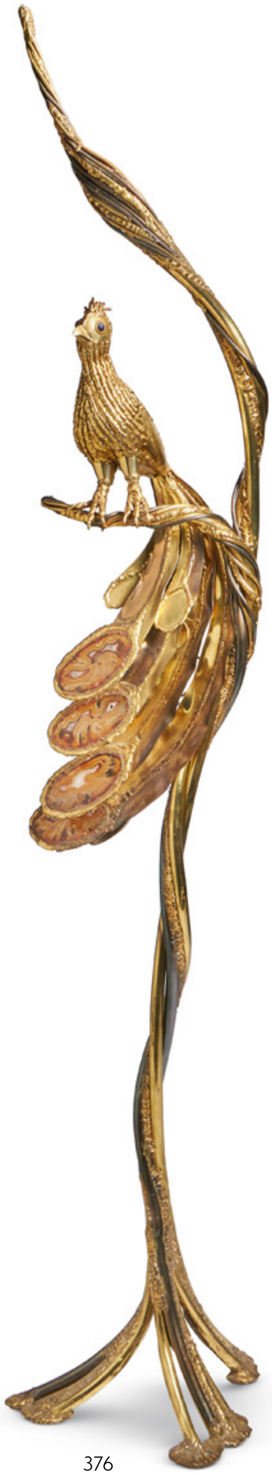
376

A GILT METAL AND AGATE FLOOR LAMP IN THE FORM OF A PEACOCK

IN THE MANNER OF JACQUES DUVAL-BRASSEUR; SECOND HALF 20TH CENTURY

206cm high

£2,000-3,000



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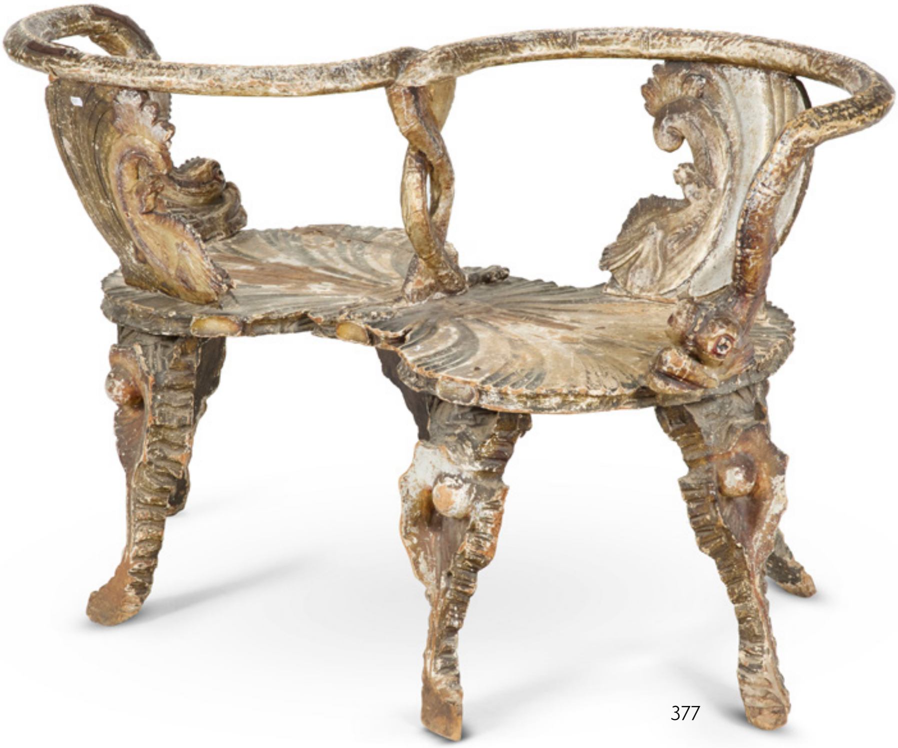


377

377

A VENETIAN SILVERED GILT GROTTO CONVERSATION SEAT

ITALIAN, LATE 19TH CENTURY

74cm high, 124cm wide, 64cm deep

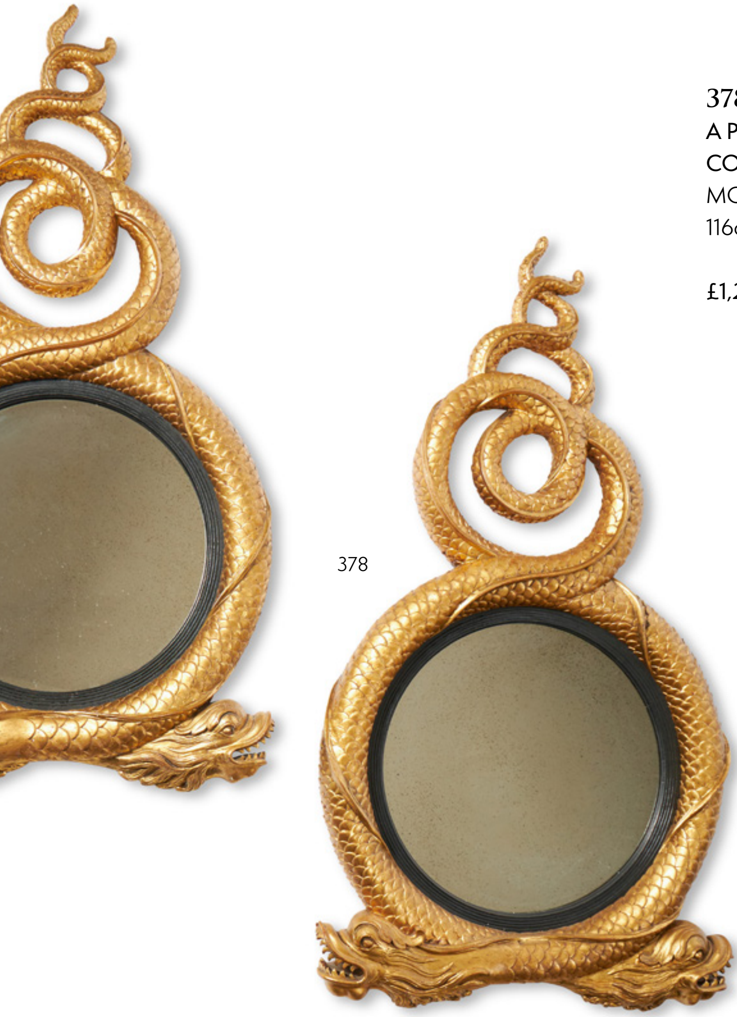
£1,000-1,500

378

A PAIR OF GILTWOOD 'DOLPHIN CONVEX' MIRRORS

MODERN, BY A MODERN GRAND TOUR
116cm wide, 62cm wide

£1,200-1,800



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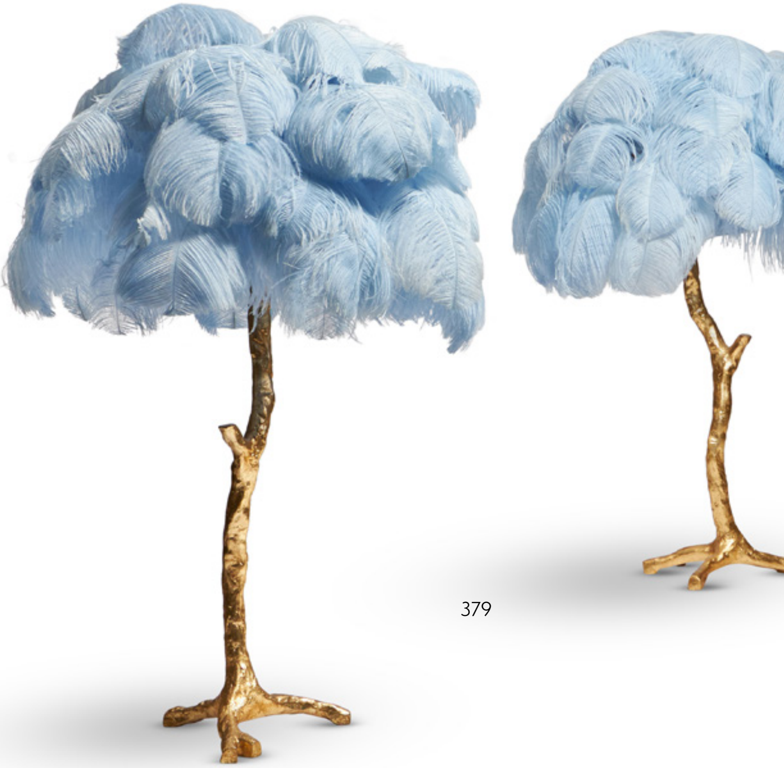


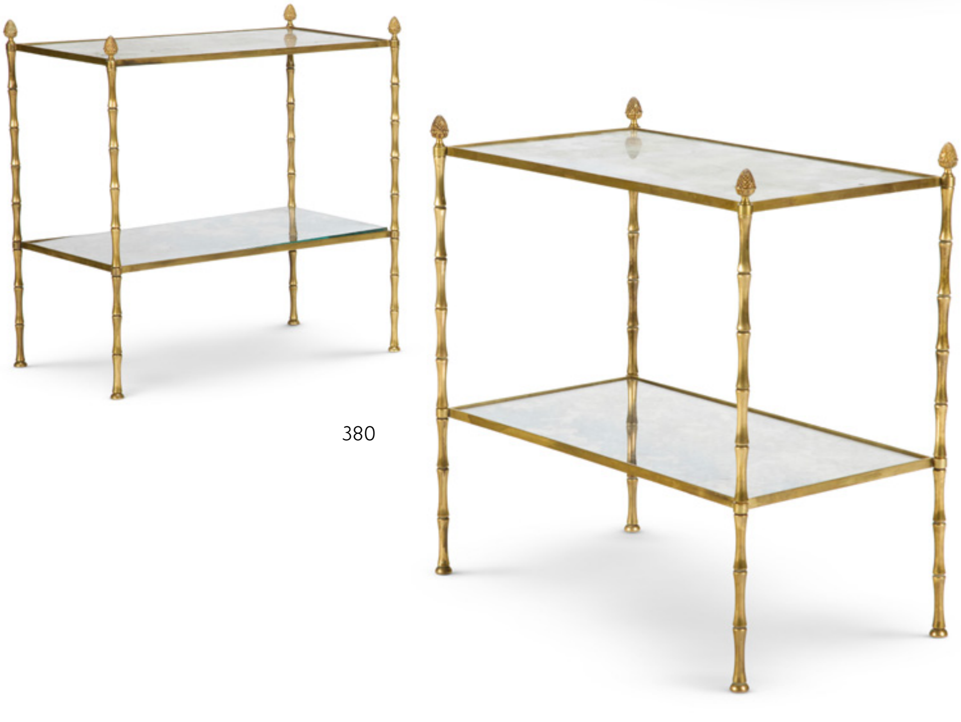
379

379

A PAIR OF BLUE OSTRICH FEATHER AND GILT RESIN TABLE LAMPS

MODERN, BY A MODERN GRAND TOUR
82cm high approximately

£1,000-1,500



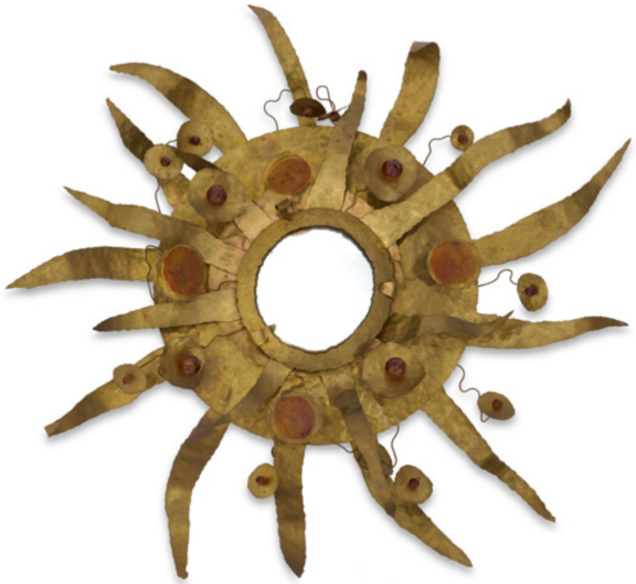
380

380

A PAIR OF GILT METAL SIMULATED BAMBOO MIRRORED GLASS SIDE TABLES

PROBABLY FRENCH, CIRCA 1960s
58cm high, 57cm wide, 33cm deep

£600-1,000



381

381

ENZO MISSONI (ITALIAN); ATTRIBUTED

A 'SUNBURST' MIRROR; LATE 20TH CENTURY

Small convex mirror, surrounded by hammered sheet metal with orange resin decorations

70cm x 65cm

£600-800

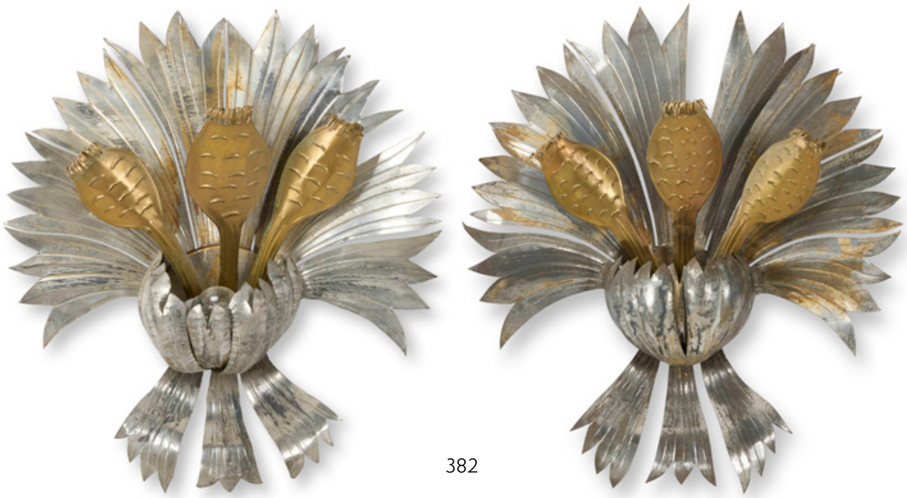
382

A PAIR OF BRONZE POMEGRANATE WALL LIGHTS

CIRCA 1960

48cm high, 45cm high, 12cm deep

£800-1,200



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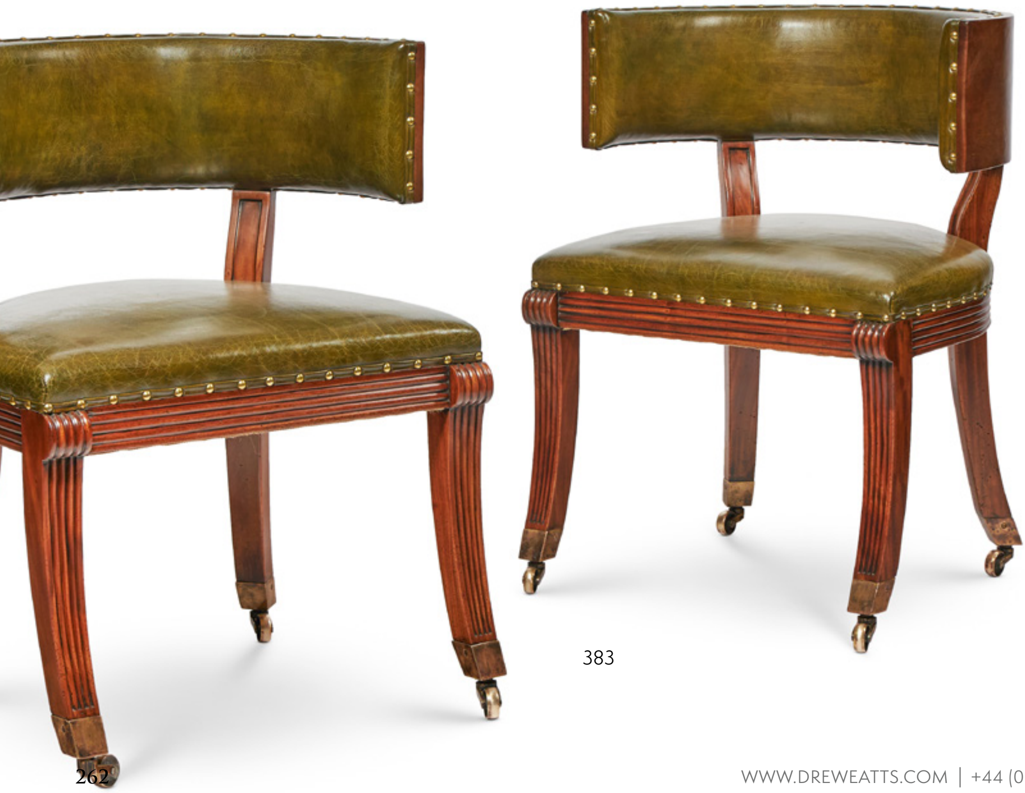


383

383

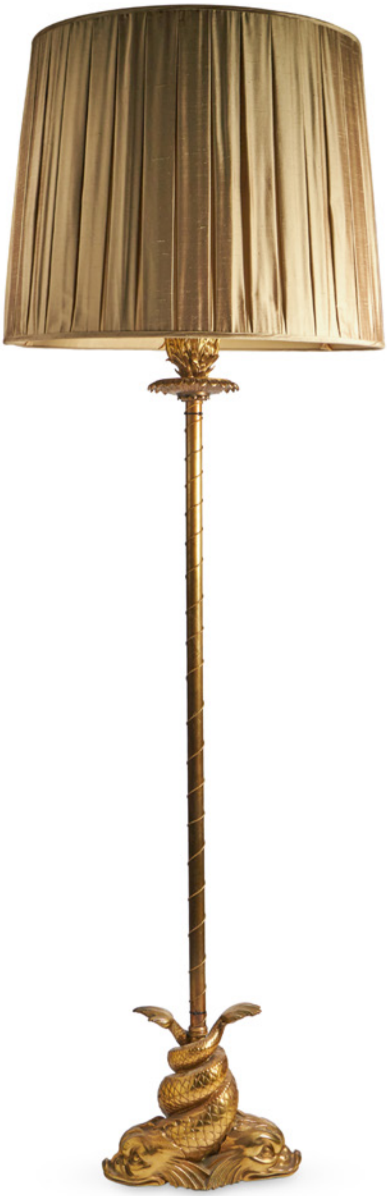
A PAIR OF CLOSE NAILED GREEN LEATHER UPHOLSTERED LIBRARY ARMCHAIRS

MODERN, BY A MODERN GRAND TOUR

With deep curved top rail and sabre legs

77cm high, 61cm wide, 50cm deep

£1,000-1,500



384

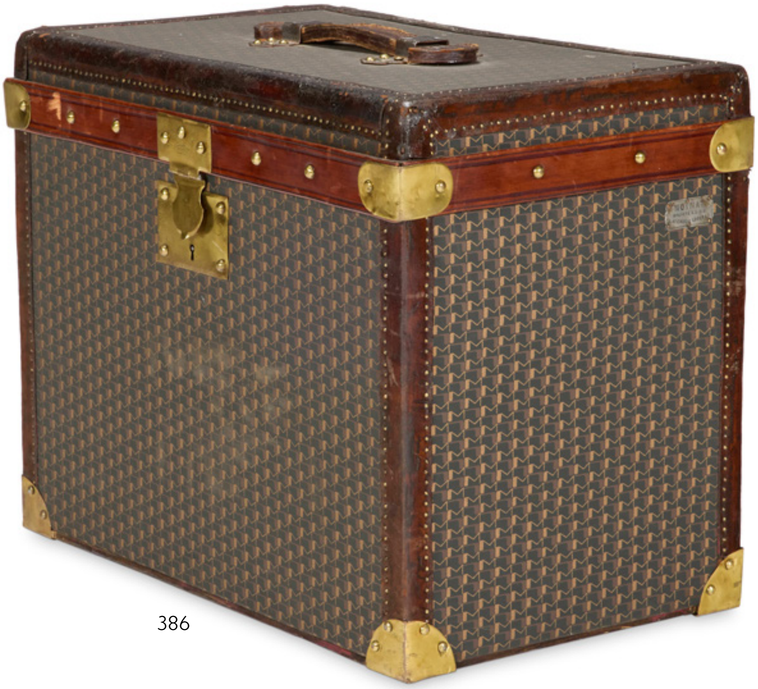
384
A GILT BRASS FLOOR STANDING LAMP

20TH CENTURY

With entwined dolphins to the base, fitted for electricity

213cm high including shade

£500-800



386

385
A MOYNAT MONOGRAMMED CANVAS TRUNK

FIRST HALF 20TH CENTURY

Painted with the initials 'G.T.'

33cm high, 110cm wide, 57cm deep

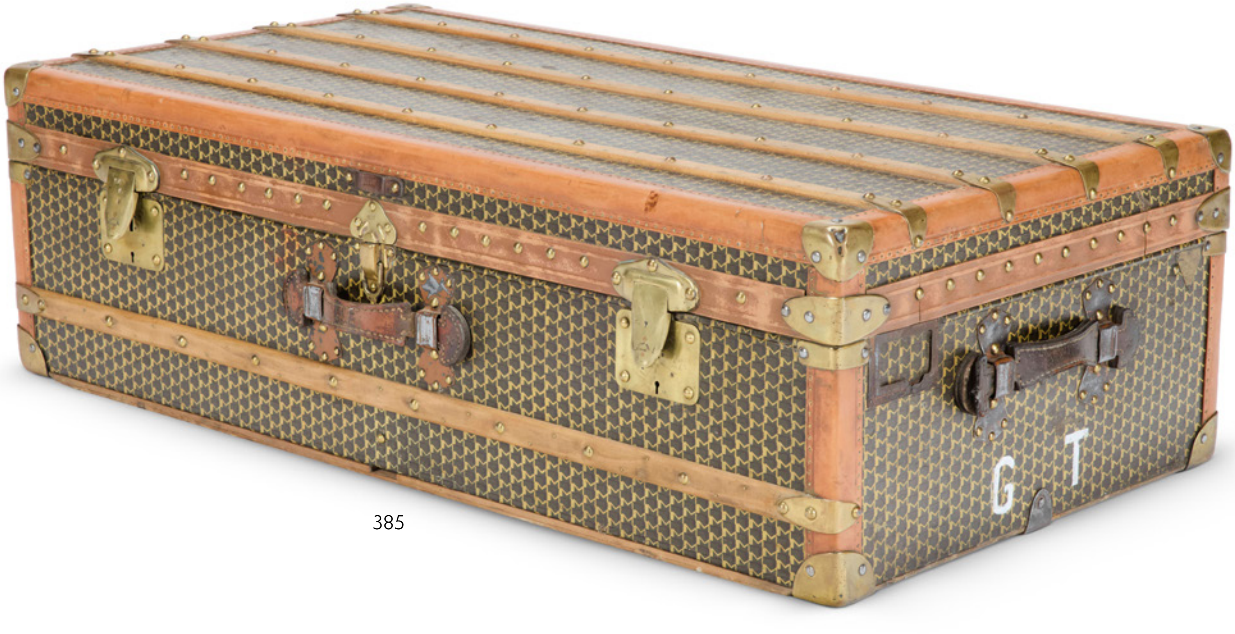
£3,000-5,000

386
A MOYNAT MONOGRAMMED CANVAS HAT BOX

FIRST HALF 20TH CENTURY

44cm high, 57cm wide, 36cm deep

£800-1,200



385

387

AN ART NOUVEAU STYLE PLASTER MIRROR

SECOND HALF 20TH CENTURY

With shell shelf/basin

115cm high, 68cm wide, 28cm deep

£800-1,200

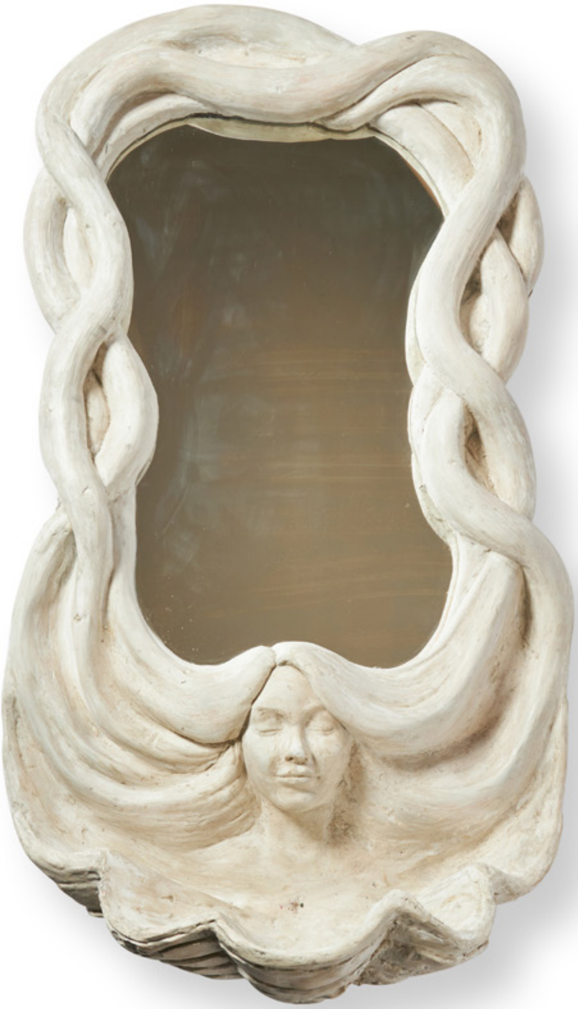
388 Y

A SET OF FOUR 'GEORGE SMITH' MAHOGANY HALL CHAIRS

MODERN, BY A MODERN GRAND TOUR

90cm high, 55cm wide, 44cm deep

£600-1,000



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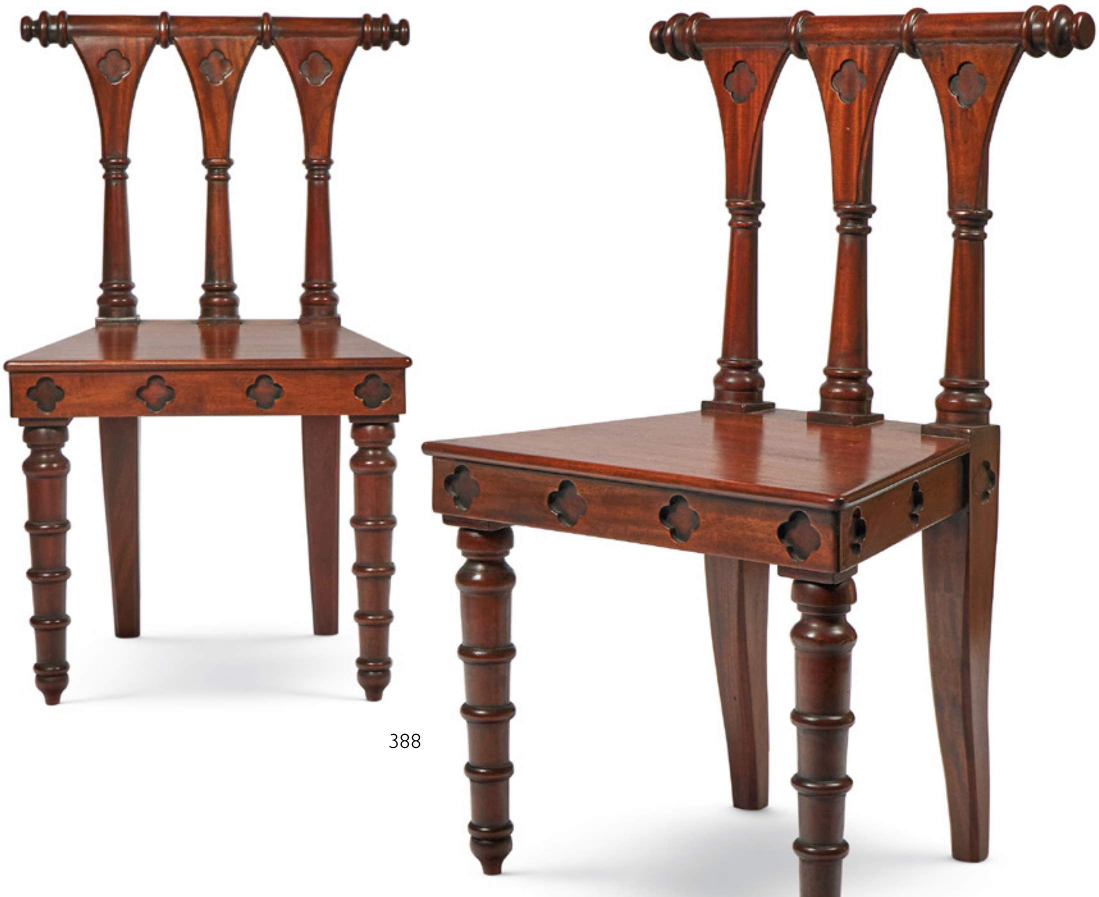
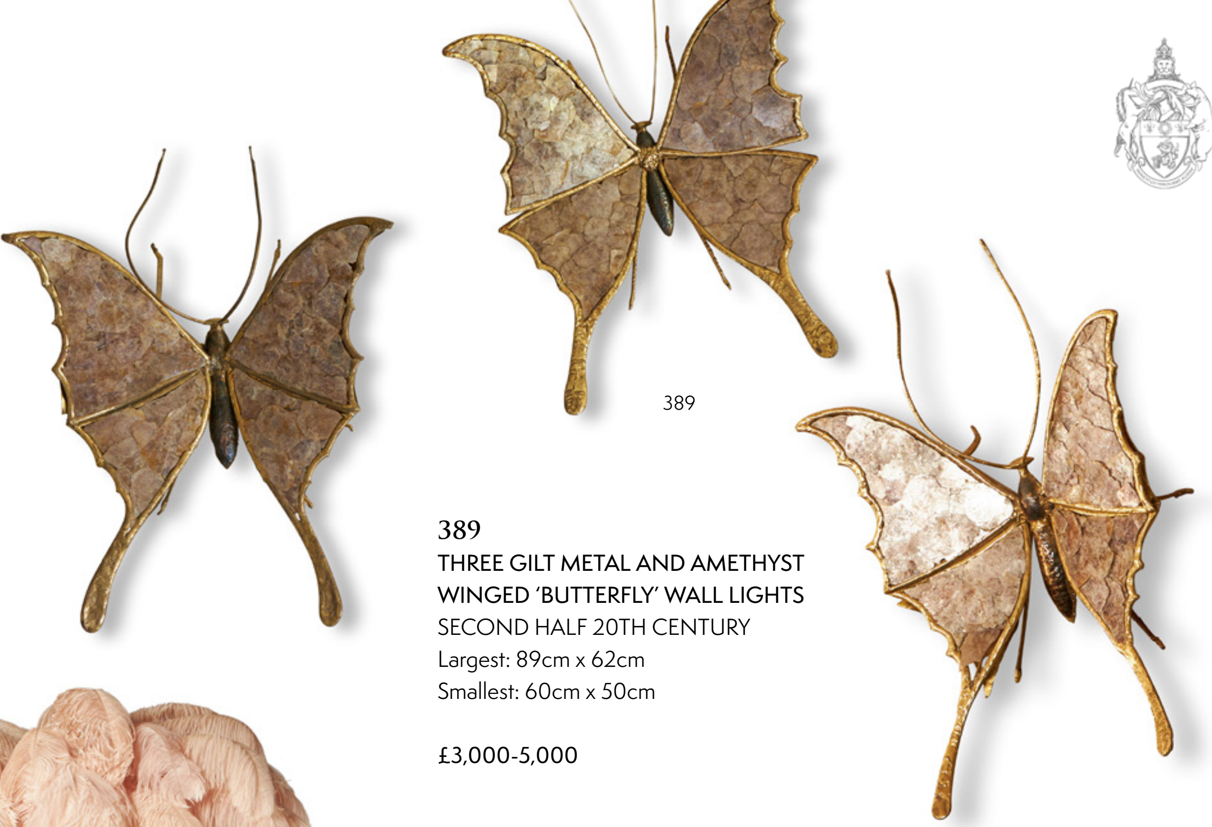


388

> *James & Sophie have woven magic into Parnham Park, transforming it into a collector's dream. Everywhere you look, extraordinary pieces - opulent, otherworldly and steeped in history - the essence of an eccentric collector comes to life.*

ALICE TEMPERLEY, FASHION DESIGNER



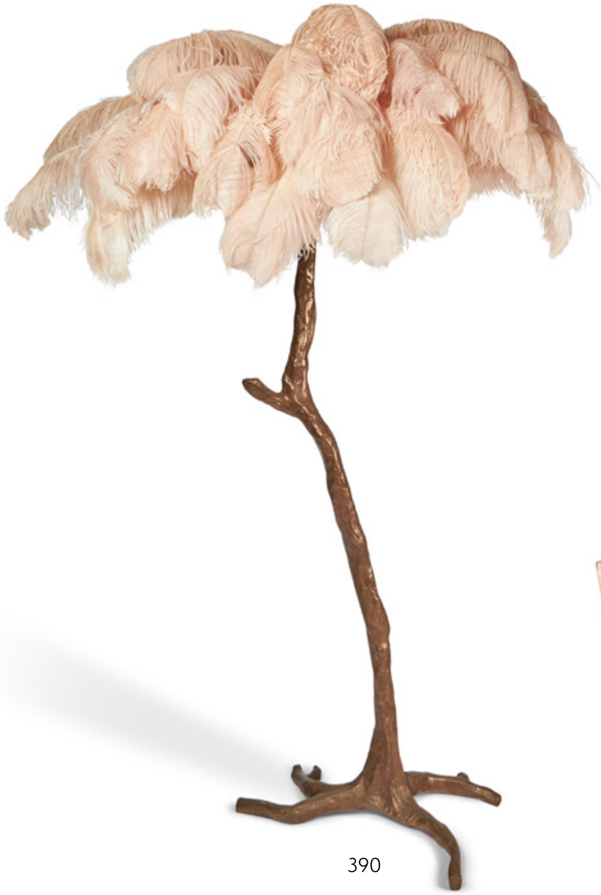
389

389

THREE GILT METAL AND AMETHYST WINGED 'BUTTERFLY' WALL LIGHTS

SECOND HALF 20TH CENTURY
Largest: 89cm x 62cm
Smallest: 60cm x 50cm

£3,000-5,000



390

390

A PINK OSTRICH FEATHER AND BRONZED RESIN FLOOR LAMP

MODERN, BY A MODERN GRAND TOUR
Fitted for electricity
180cm high approximately

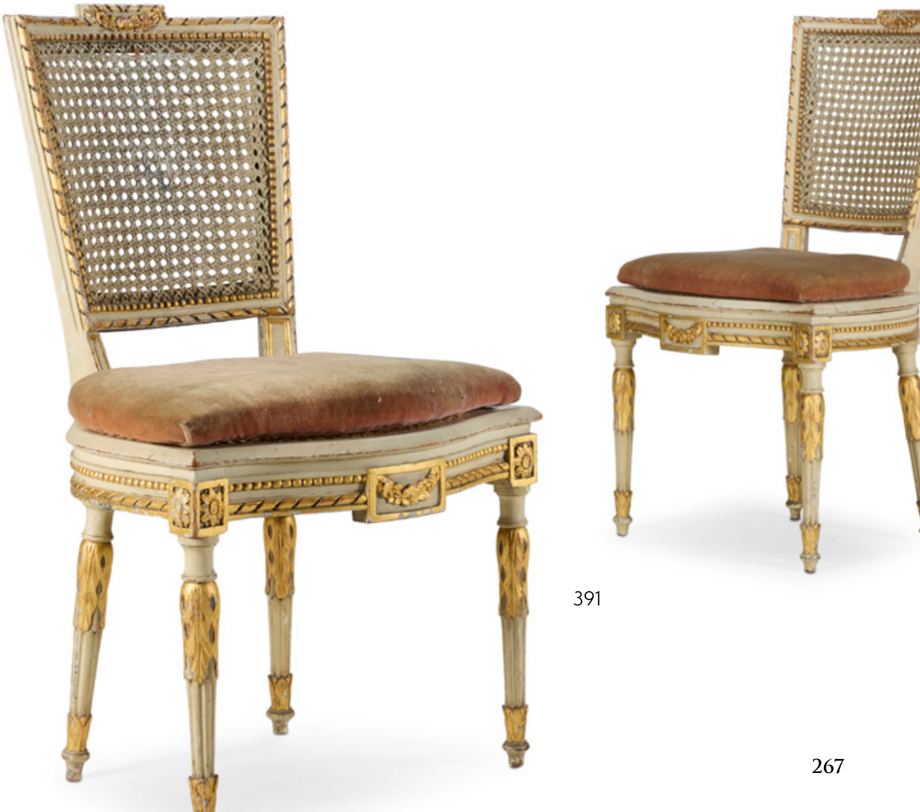
£1,000-1,500

391

A PAIR OF GREY PAINTED AND PARCEL GILT SIDE CHAIRS

FRENCH, FIRST HALF 19TH CENTURY, IN THE LOUIS XVI STYLE
The caned back and seat and squab cushion, pegged construction
89cm high, 53cm wide, 56cm deep

£400-600



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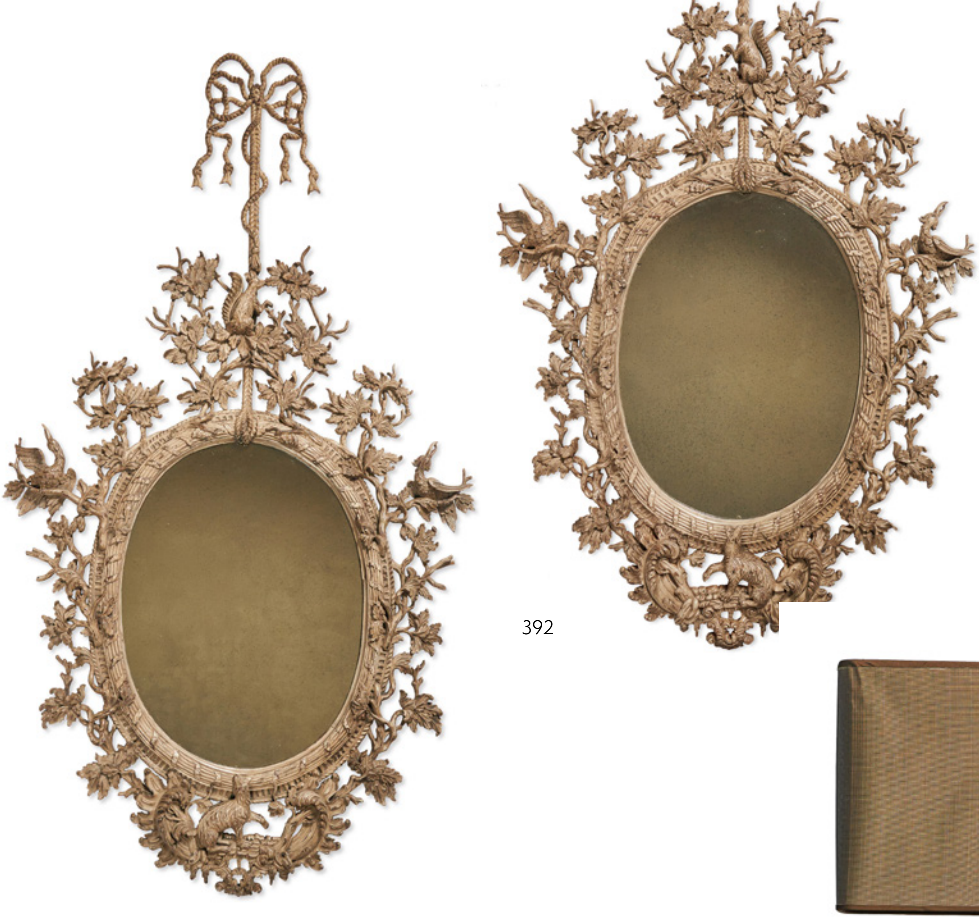

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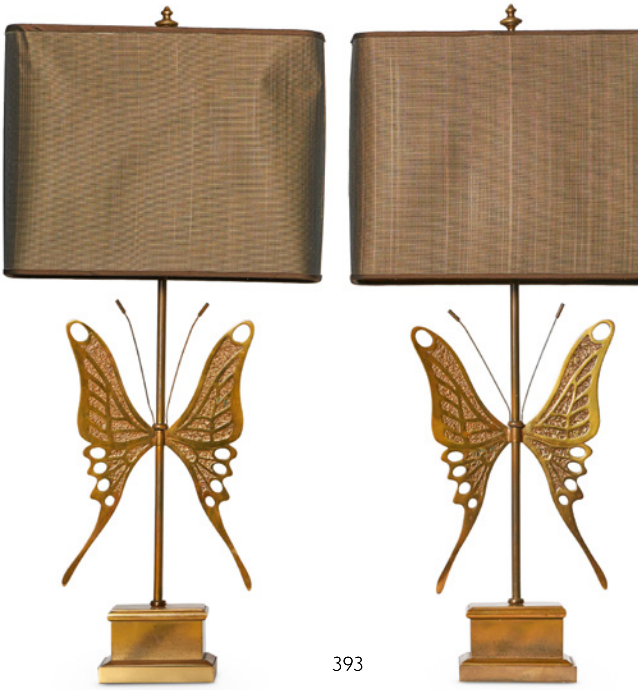


393

392

A PAIR OF GREY PAINTED CARVED WOOD 'CORSHAM COURT' MIRRORS

MODERN, IN THE GEORGIAN STYLE AFTER THOMAS JOHNSON

With rope twist ribbon tied cresting above oval plates and woodland creatures

127cm high, 72cm wide

£1,000-1,500

393

A PAIR OF FRENCH 'SWALLOW TAIL BUTTERFLY' BRONZE LAMPS

SECOND HALF 20TH CENTURY

With rectangular brown fabric shades

86.5cm high

£800-1,200

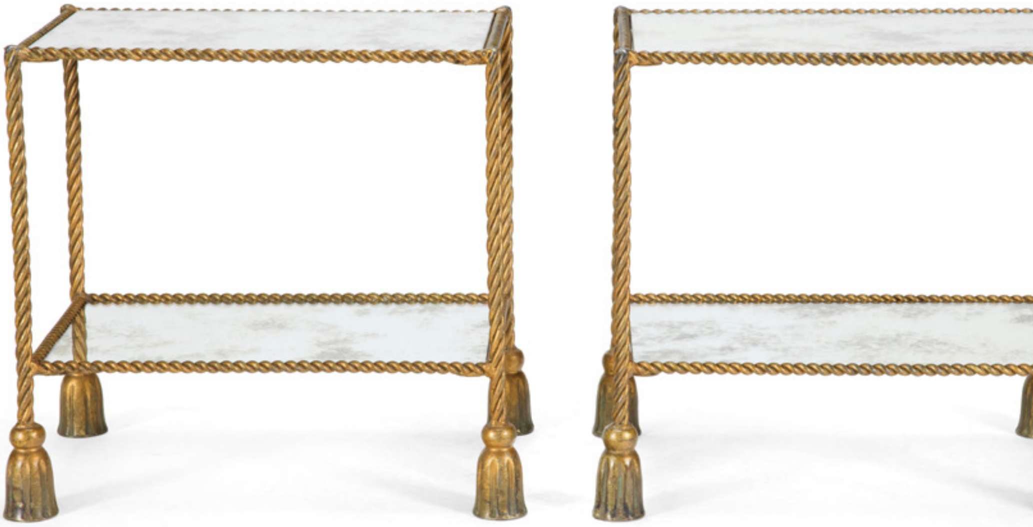
394

PAIR OF GILT METAL AND GLASS TABLES

BY MAISON BAGUES, FRENCH, CIRCA 1960

45cm high, 46cm wide, 31cm deep

£1,000-1,500



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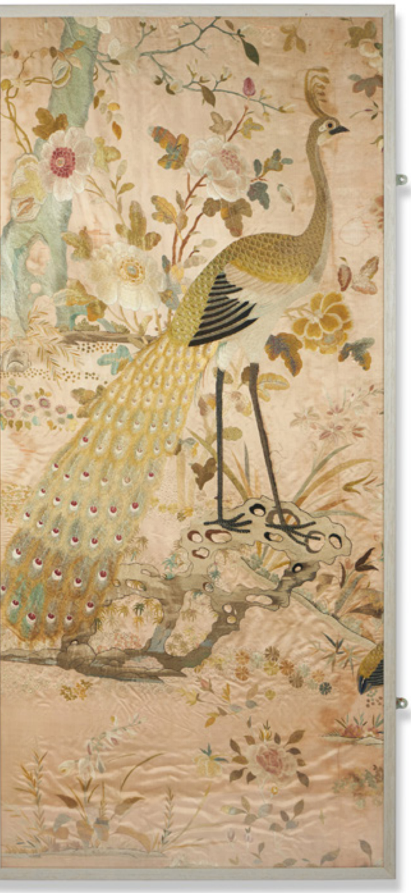
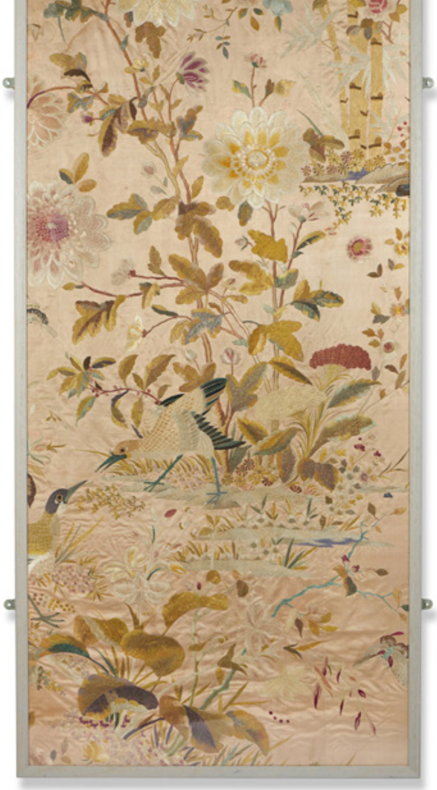
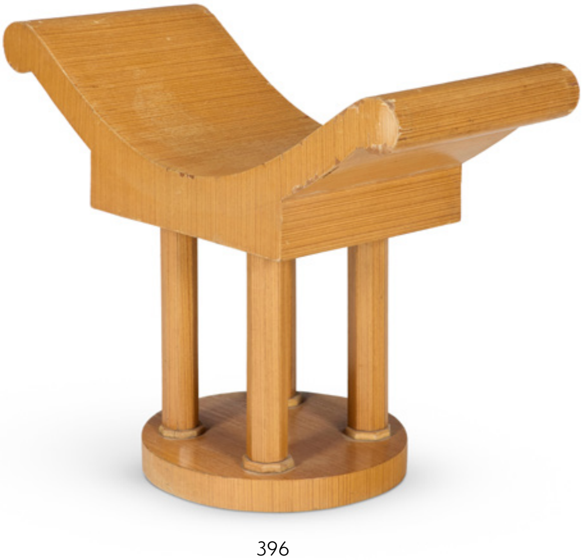


395

395
A PAIR OF CHINESE SILK EMBROIDERY PANELS
LATE 19TH CENTURY, LATER FRAMED
158cm high, 74cm wide

£500-800

396
AFTER JULES LELEU (FRENCH, 1883-1961)
A 'TABOURET' STOOL;
MID 20TH CENTURY
Light coloured fruitwood veneer,
hexagonal four column foot
60cm high, 80cm wide, 38.5cm deep

£400-600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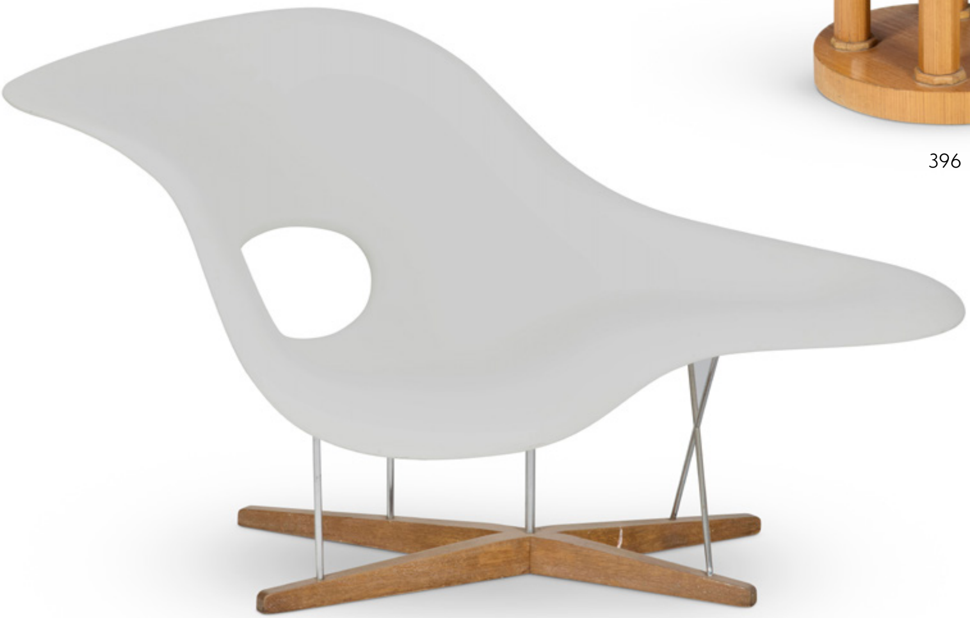

397

397
CHARLES AND RAY EAMES
A 'LA CHAISE' LOUNGE CHAIR,
DESIGNED IN 1948, LATE 20TH/
EARLY 21ST CENTURY
86.5cm high, 150cm long, 80cm deep

Provenance:
From a private contents sale of St Martins Lane (London) hotel, circa 2012

£600-800

398 Y

A GILT METAL AND MOTHER OF PEARL 'SWORDFISH' TABLE LAMP

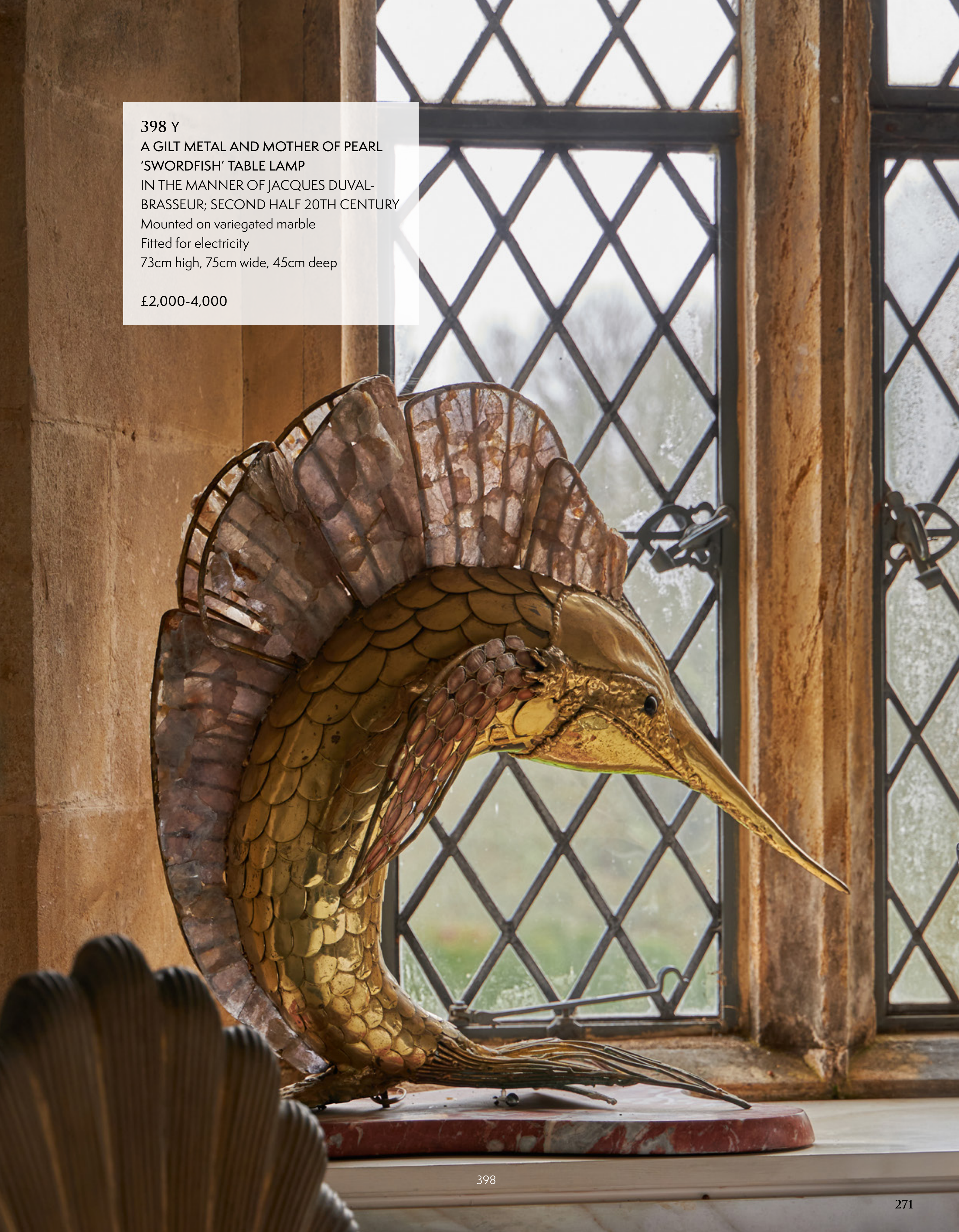
IN THE MANNER OF JACQUES DUVAL-BRASSEUR; SECOND HALF 20TH CENTURY

Mounted on variegated marble

Fitted for electricity

73cm high, 75cm wide, 45cm deep

£2,000-4,000



398

399

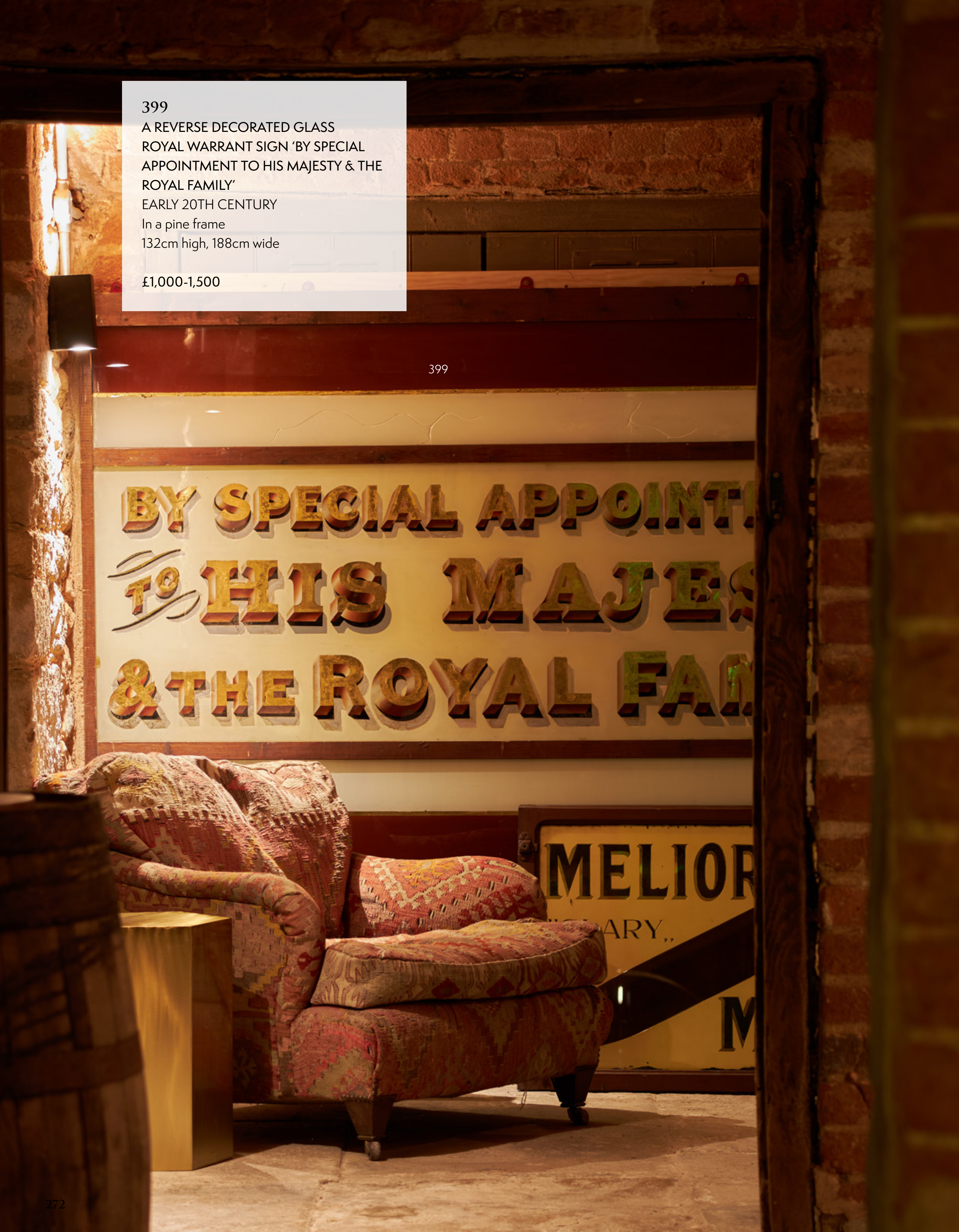
A REVERSE DECORATED GLASS ROYAL WARRANT SIGN 'BY SPECIAL APPOINTMENT TO HIS MAJESTY & THE ROYAL FAMILY'

EARLY 20TH CENTURY

In a pine frame

132cm high, 188cm wide

£1,000-1,500



399

BY SPECIAL APPOINT
TO HIS MAJES
& THE ROYAL FAM
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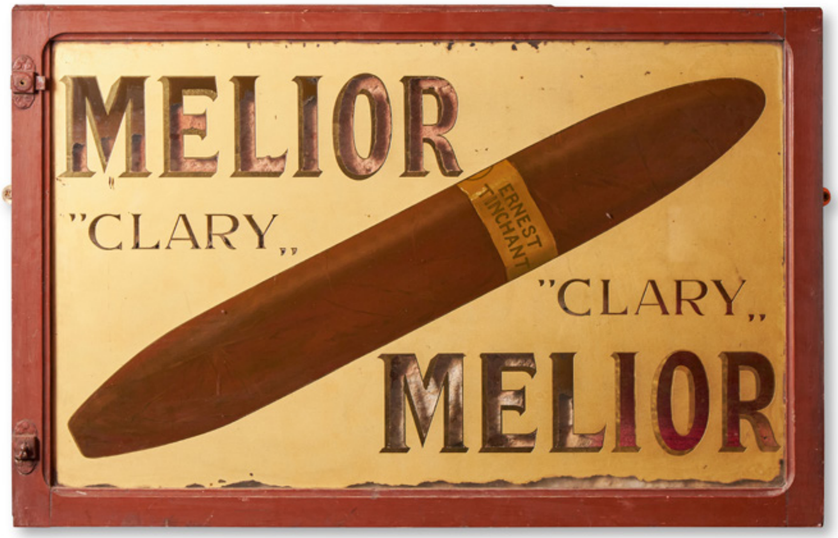


400

400

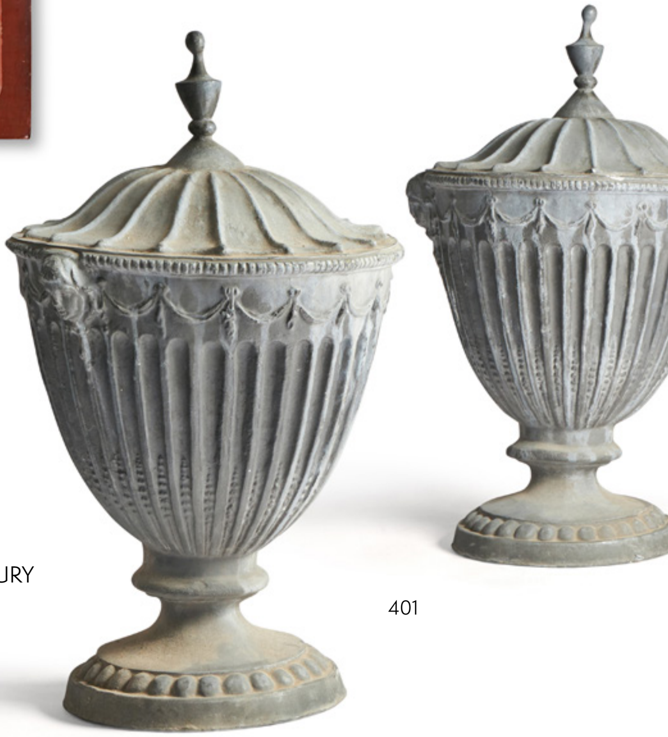
A REVERSE GLASS PAINTED ADVERTISING SIGN FOR ERNEST TINCHANT MELIOR 'CLARY' CIGARS

EARLY 20TH CENTURY

In a wood frame

62cm high, 95cm wide overall

£400-600



401

401

A PAIR OF LEAD URNS

LATE 19TH/EARLY 20TH CENTURY

Of classical design

58cm high, 38cm diameter

£500-800

402

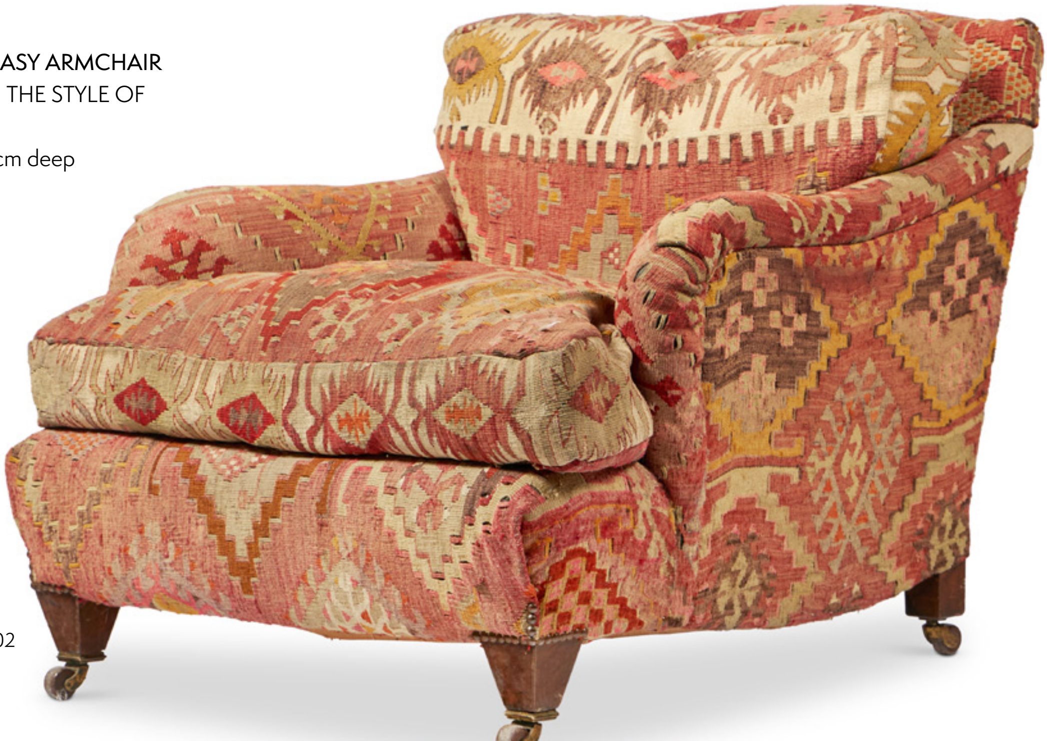
A KILIM UPHOLSTERED EASY ARMCHAIR

EARLY 20TH CENTURY, IN THE STYLE OF

HOWARD & SONS

71cm high, 84cm, wide, 94cm deep

£600-1,000



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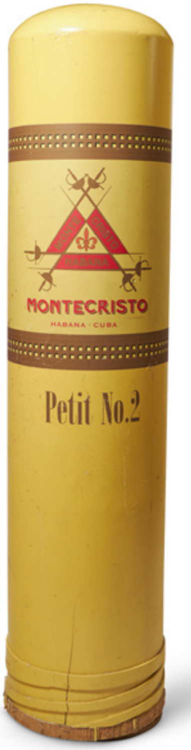

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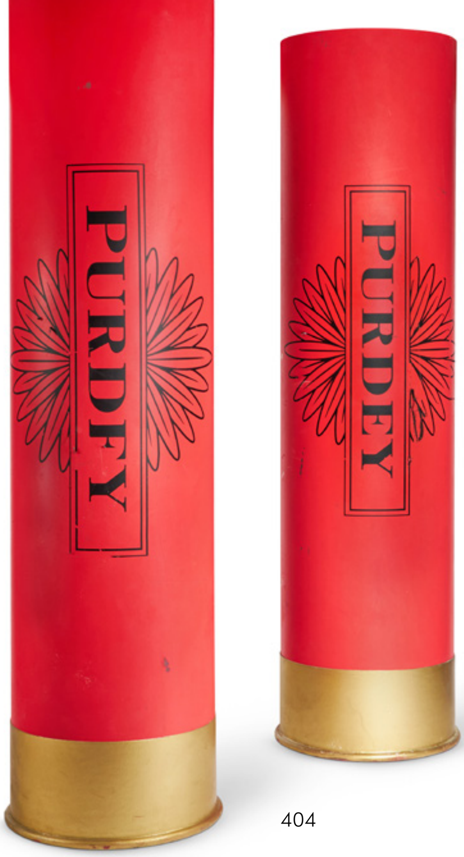


404

403

A LARGE ADVERTISING SIGN OF AN OVERSCALE MONTE CRISTO PETITE NO 2 CIGAR CASE

CUBA, LATE 20TH CENTURY

160cm high, 38cm diameter

£300-500

404

A PAIR OF LARGE ADVERTISING SIGNS OF OVERSCALE MODELS OF PURDEY SHOT GUN CARTRIDGES

LATE 20TH CENTURY

200cm high, 50cm diameter

£300-500

405

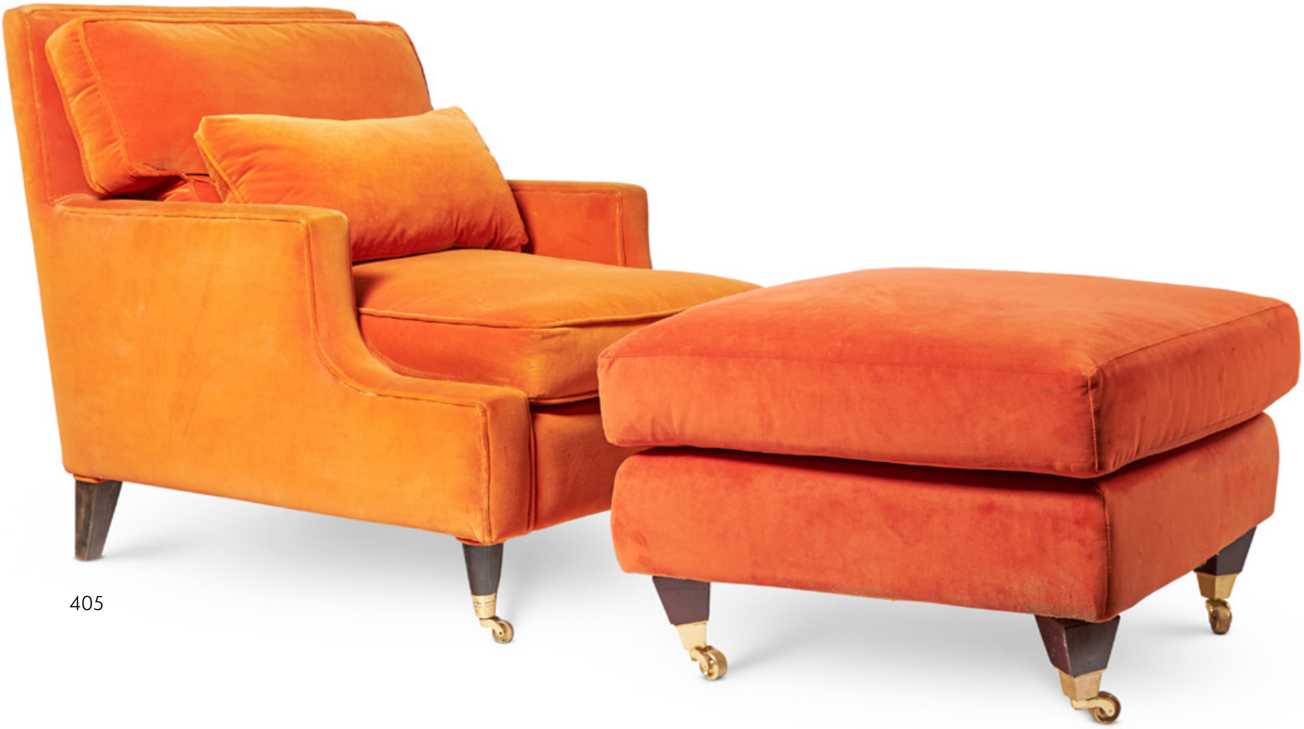
AN ORANGE FABRIC UPHOLSTERED EASY ARMCHAIR

MODERN, BY A MODERN GRAND TOUR

with a matching footstool

The chair 92cm high, 79cm wide, 110cm deep

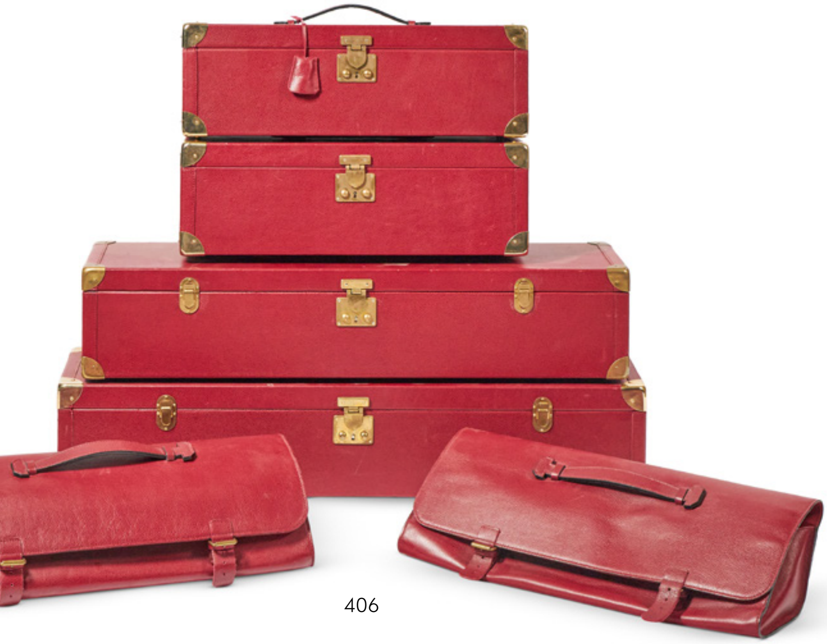
£800-1,200



405

> *Humour is the best medicine a Doctor can prescribe.*

THE STORY OF DOCTOR DOLITTLE



406

406

A SEVEN PIECE SET OF RED LEATHER LUGGAGE

MODERN

Comprising four variously sized trunks, a suit carrier and two bags

92cm wide and smaller

£1,000-1,500

407

ALDO TURA (ITALIAN, 1909-1963) ATTRIBUTED

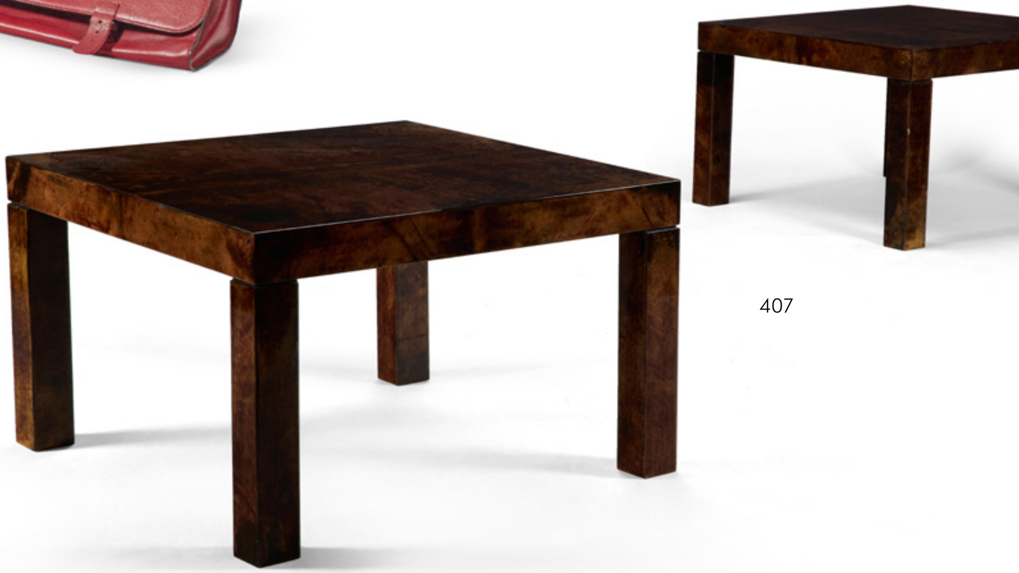
A PAIR OF SQUARE OCCASIONAL TABLES;

MID 20TH CENTURY

In lacquered parchment

50cm high, 80.5cm wide, 80.5cm deep

£800-1,200



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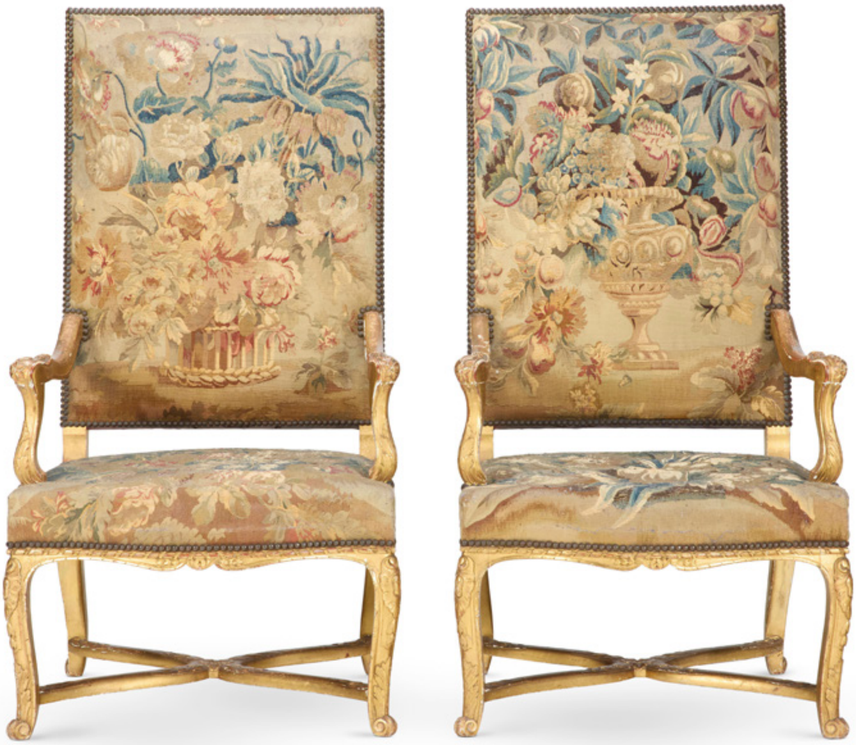


408

A PAIR OF GILTWOOD FAUTEUILS

LATE 19TH CENTURY, IN THE LOUIS XIV STYLE

Upholstered in close-nailed floral tapestry

125cm high, 68cm wide, 80cm deep

£1,500-2,500

408

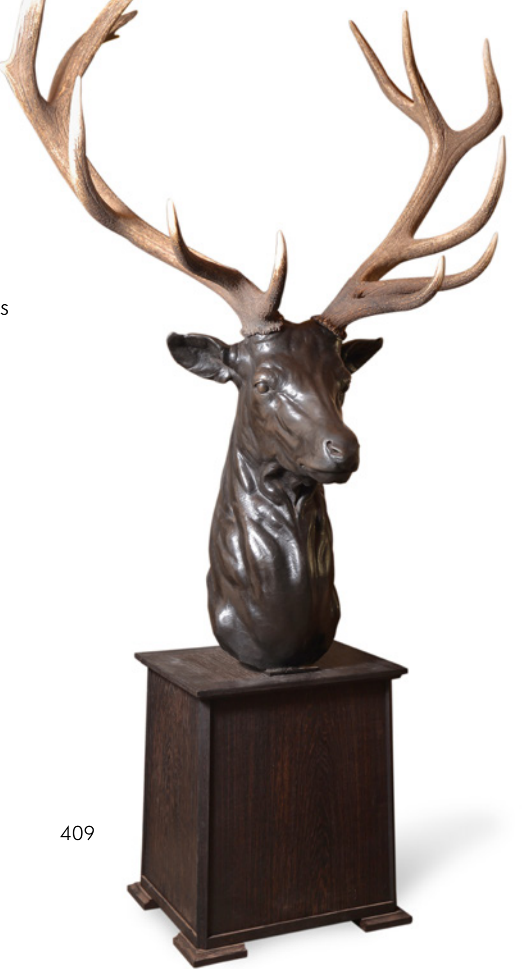
409

SAM STEEL

RICHMOND RED

Bronze with Red deer antlers
(ethically sourced)
183 x 92cm (72 x 36 in.)

£8,000-12,000



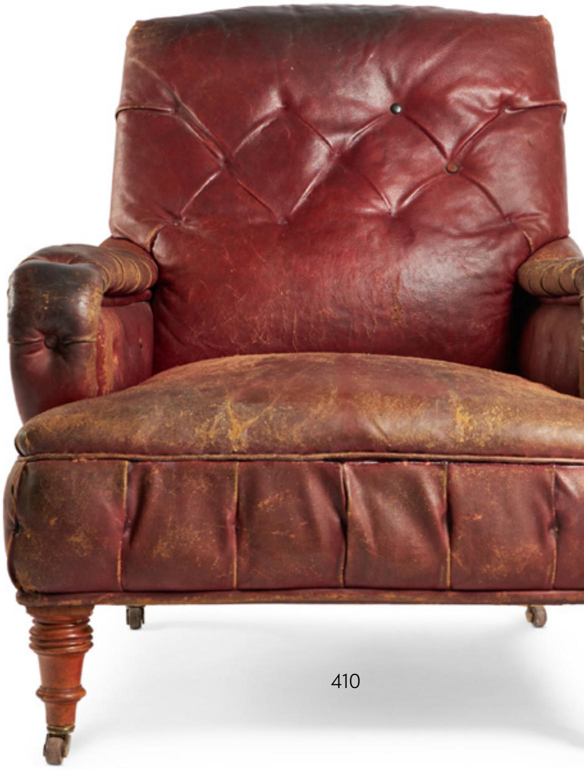
409

410

A RED LEATHER UPHOLSTERED EASY ARMCHAIR

EARLY 20TH CENTURY, IN THE STYLE OF
HOWARD & SONS
86cm high, 76wide, 82cm deep

£1,000-1,500



410

411

MARK STODDART (b.1960)

AN 'APOLLO 11' LOW TABLE

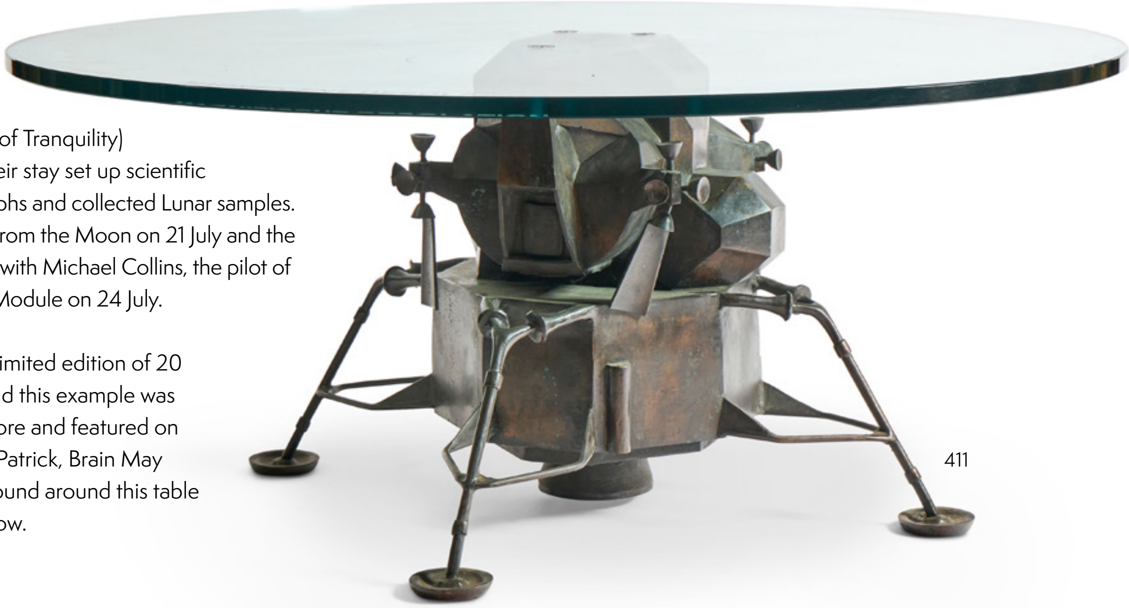
The circular glass top inscribed 'Magnificent Desolation' on a bronze base with personal inscription 'Stoddart, Sir Patrick Moore, 20/07/1969'
51cm high, 115cm diameter

Provenance:
The personal collection of the late Sir Patrick Moore CBE HON FRS FRAS (1923-2012)

This table commemorates the Apollo11 Space Module which landed on the lunar surface on 20th July 1969. Apollo 11 Commander Neil A. Armstrong and Lunar Module pilot Edwin E. 'Buzz' Aldron Jr., landed in Mare Tranquilitatis (the Sea of Tranquility) on the Moon and during their stay set up scientific experiments, took photographs and collected Lunar samples. The Lunar Module took off from the Moon on 21 July and the astronauts returned to Earth with Michael Collins, the pilot of the Command and Service Module on 24 July.

Mark Stoddart produced a limited edition of 20 Apollo 11 table in the UK, and this example was presented to Sir Patrick Moore and featured on The Sky At Night where Sir Patrick, Brain May Brain Cox and others sat around around this table presenting the television show.

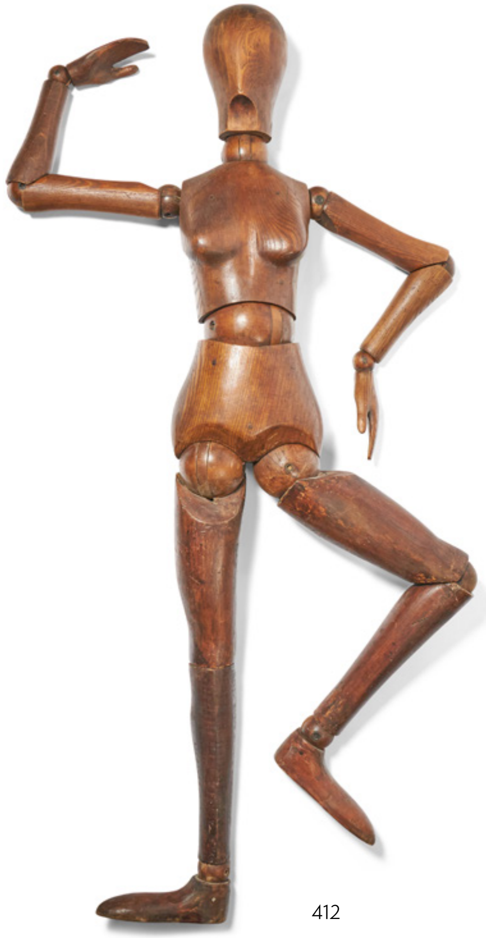
£1,500-2,500



411

MY GIRL LOLLIPOP

> *“The Jurassic coast on mushrooms! Parnham - the next new whimsical journey and home from home in Jurassic Dorset.”*
>
> **JADE JAGGER**



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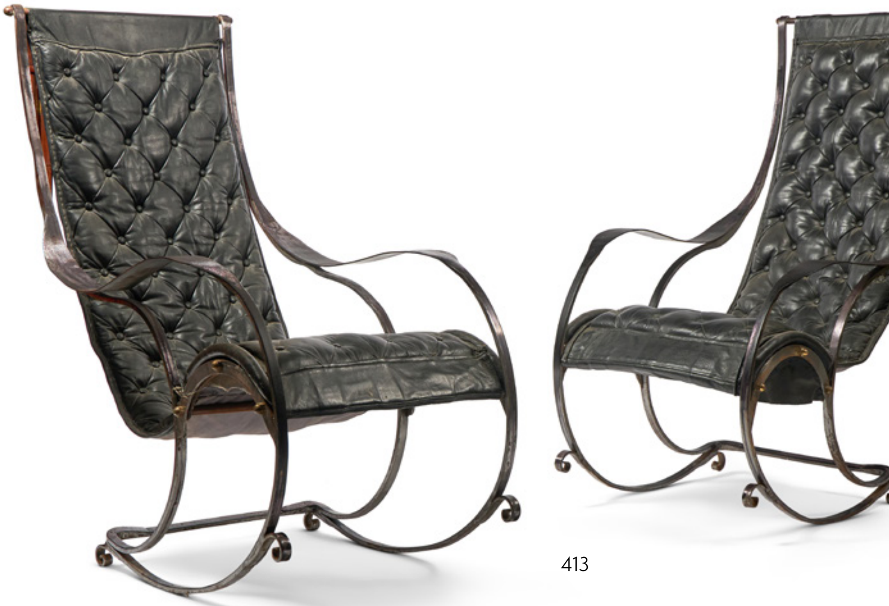


413

413

A PAIR OF BLACK LEATHER UPHOLSTERED STEEL ROCKING ARMCHAIRS

20TH CENTURY

124cm high, 61cm high, 80cm wide

£800-1,200

412

A VICTORIAN LIFE SIZE CARVED PINE ARTISTS LAY FIGURE OF A LADY

LATE 19TH CENTURY

With articulated joints

168cm high

£3,000-5,000

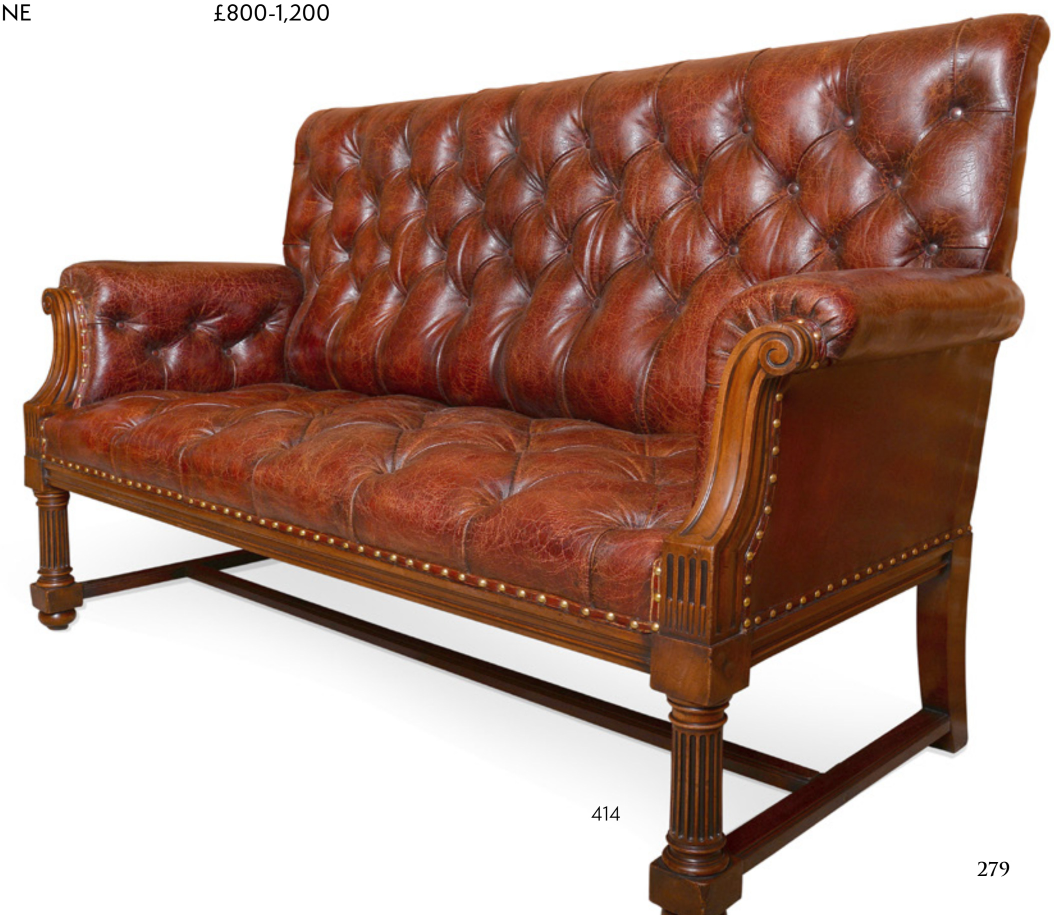
414

A MAHOGANY LEATHER UPHOLSTERED BILLIARD ROOM SETTEE

MID-19TH CENTURY, POSSIBLY SCOTTISH, IN THE MANNER OF MACKENZIE AND MITCHELL OF EDINBURGH

111cm high, 153cm wide, 70cm deep

£600-1,000



414

415 λ

HOOKING (21ST CENTURY)

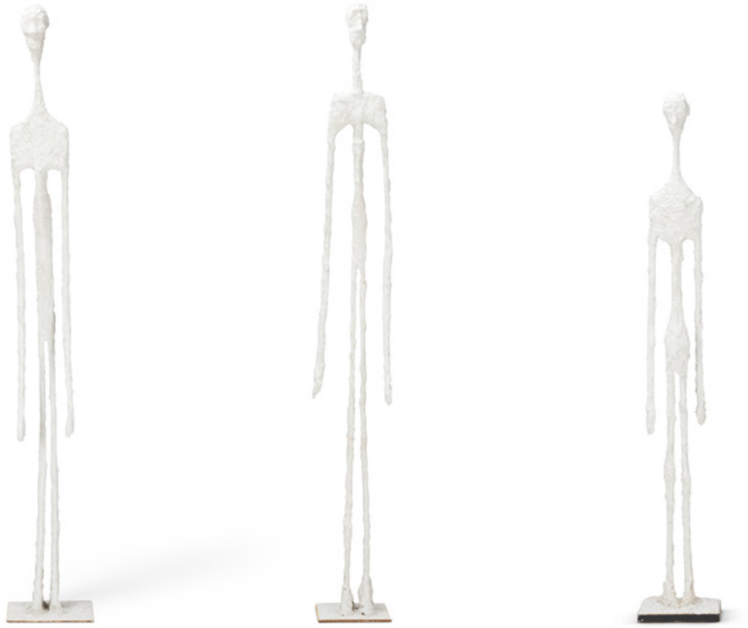
SET OF THREE STANDING FIGURES

Plaster and mixed media

Each signed and variously inscribed to base

The tallest 212cm (83¼in.) high (3)

£2,000-3,000



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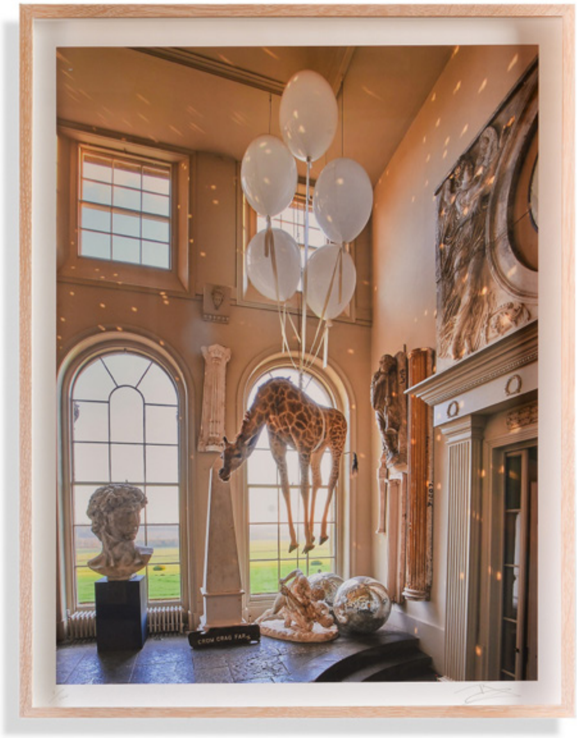


416

416

AYNHOE FLYING GIRAFFE

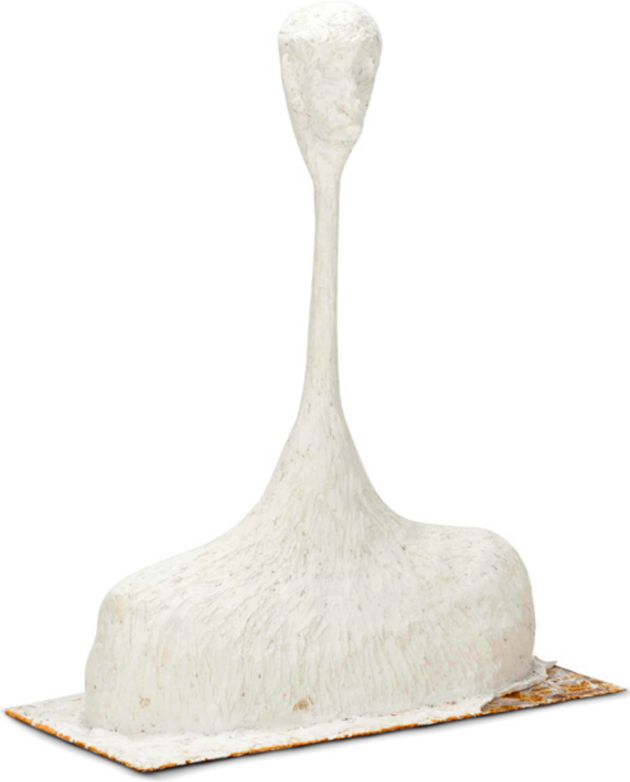
Colour photograph

Signed and numbered 1/100

63 x 45cm (24¾ x 17½ in.)

Aynhoe Park's 20th Century taxidermy giraffe globally recognised as one of his most iconic pieces suspended from a group of five large glass balloons - typical of the stylistic irony that James Perkins' work embodies.

£300-500



417

417 λ

HOOKING (21ST CENTURY)

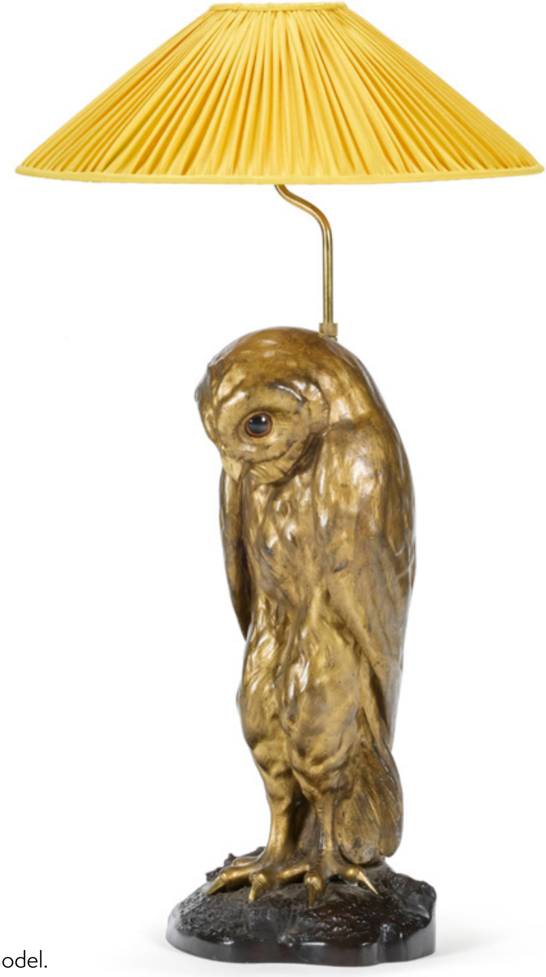
BUST, HEAD AND SHOULDERS

Plaster and mixed media

Signed and variously inscribed to back

79 x 64 x 29cm (31 x 25 x 11 3/8 in.)

£800-1,200



418

418

A GILT METAL OWL LAMP

MODERN, BY HOBBS LAMPS

89cm high overall

£400-600

419

MAISON JANSEN (FRENCH)

A 'PETALE' COFFEE (AND DINING) TABLE; CIRCA 1975

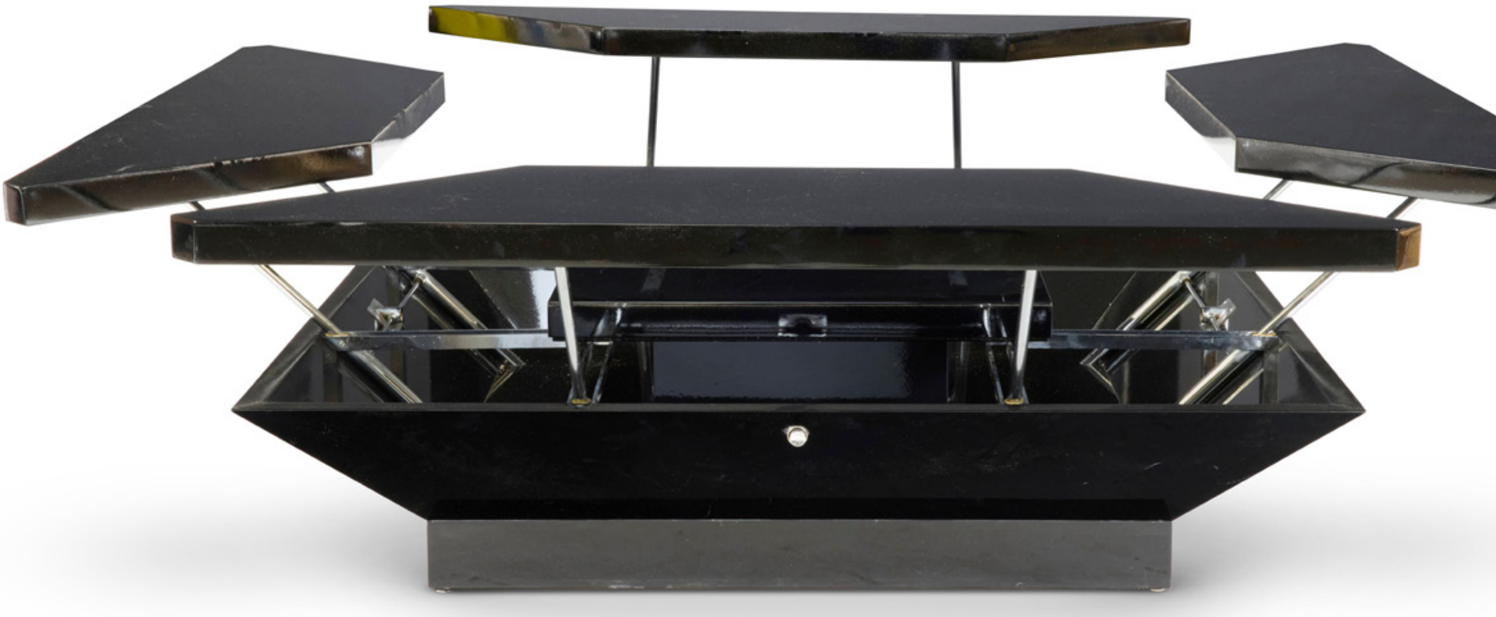
Black lacquer, adjustable and dual-use, with four raising table surfaces

36.5cm high, 148cm wide, 148cm deep

Literature:

Abbott, *'Jansen Furniture'*, pg. 307 - for an illustration of this model.

£3,000-5,000



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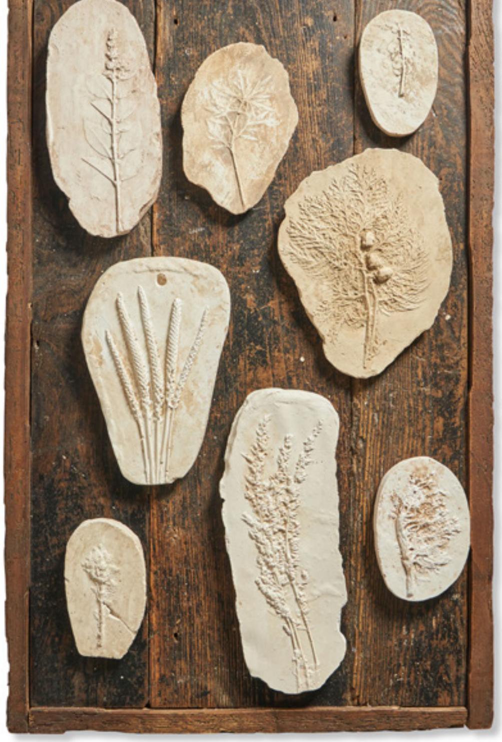
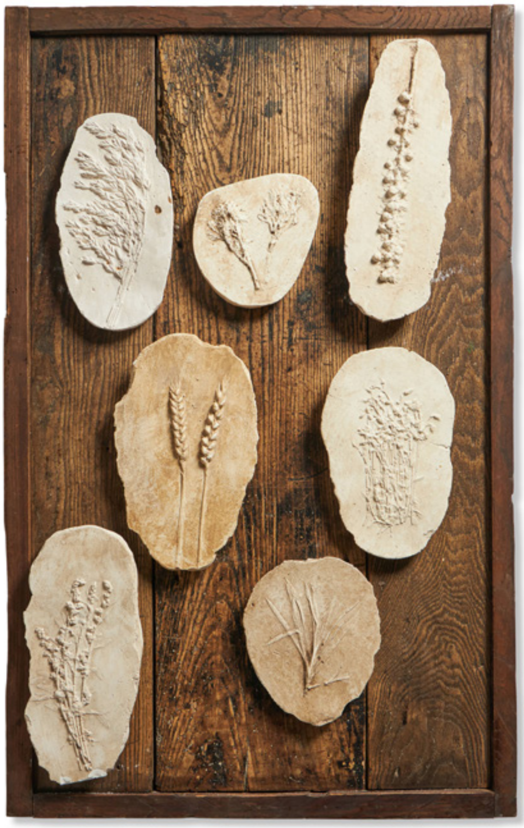
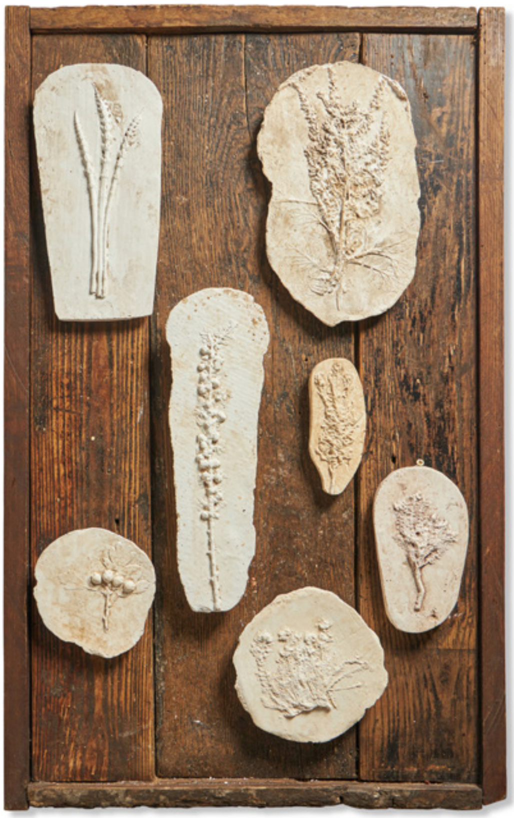
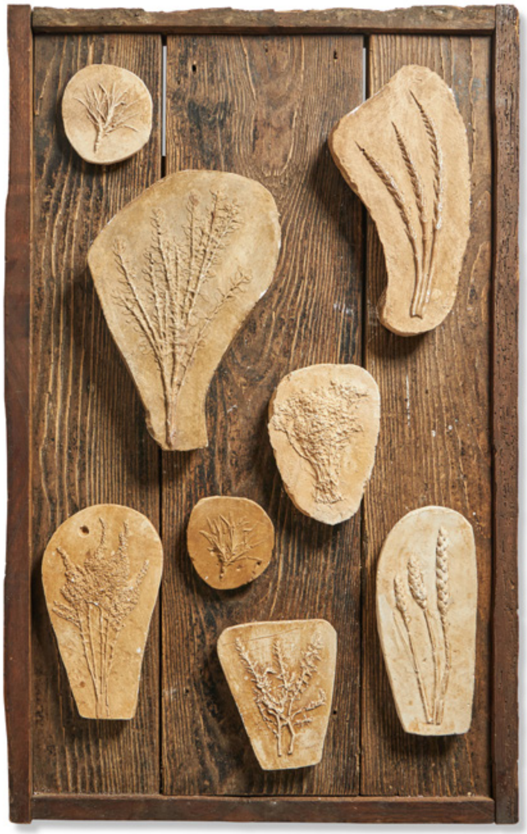








420

420

FOUR PLASTER CAST PLANT DECORATED PANELS

MODERN

Each hung on wooden frames

80cm high, 51cm wide overall and similar

£300-500

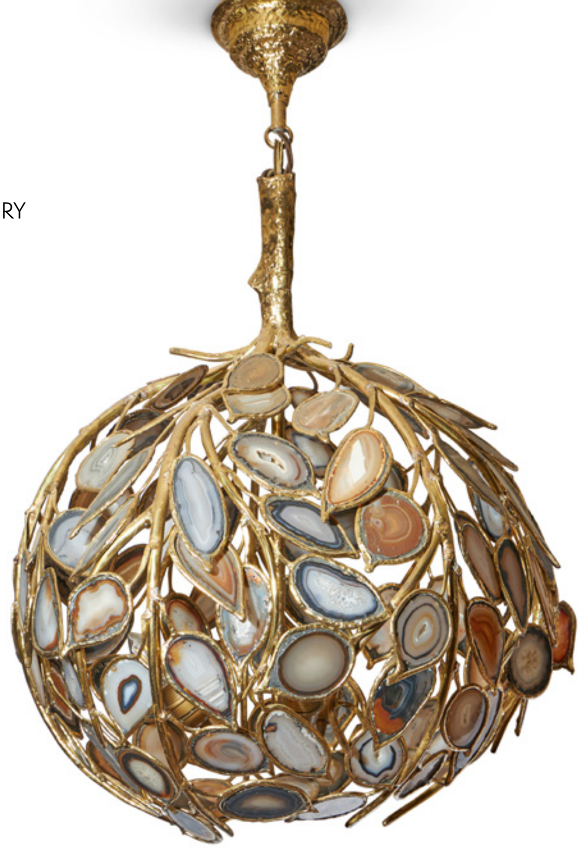
421

DE PERETTI: ATTRIBUTED

A GILT METAL AND AGATE SPHERICAL LANTERN; SECOND HALF 20TH CENTURY

85cm drop, 60cm diameter

£3,000-5,000



421

422

JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021)

A LARGE PATINATED METAL AND SPECIMEN QUARTZ SCULPTURE; CIRCA 1970

Signed in cast *'JDBrasseur'*

205cm high, 40cm wide

£2,000-3,000

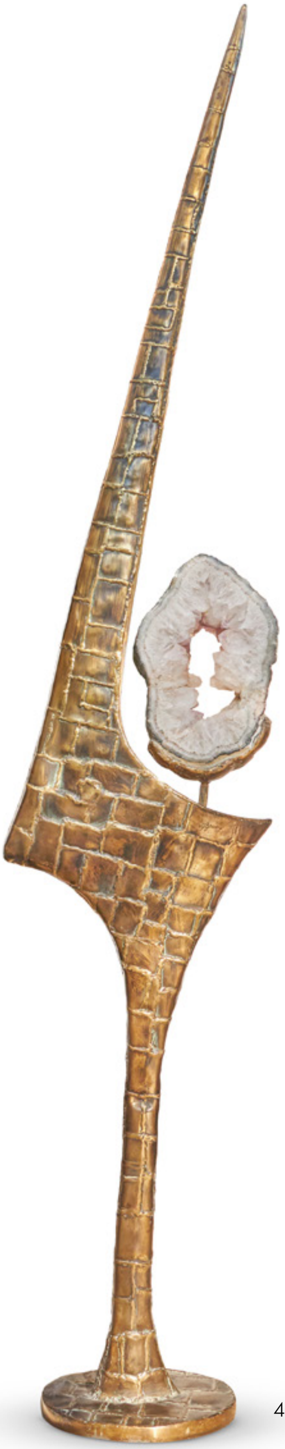
423

A WOODEN ARTIST'S STUDIO EASEL

LATE 20TH CENTURY

124cm high, 64cm wide

£600-800



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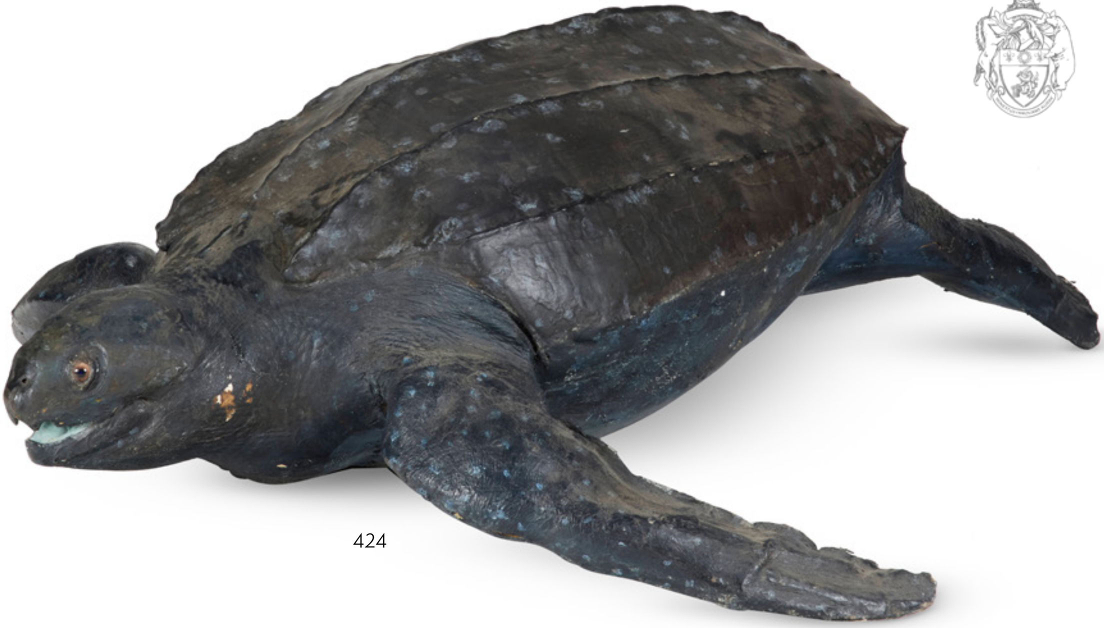
423



424

424

A BLACK PAINTED COMPOSITION MODEL OF A SEA TURTLE OF MONUMENTAL SIZE

MODERN

Of large size

55cm high, 210cm long, 195cm wide

£500-800

425

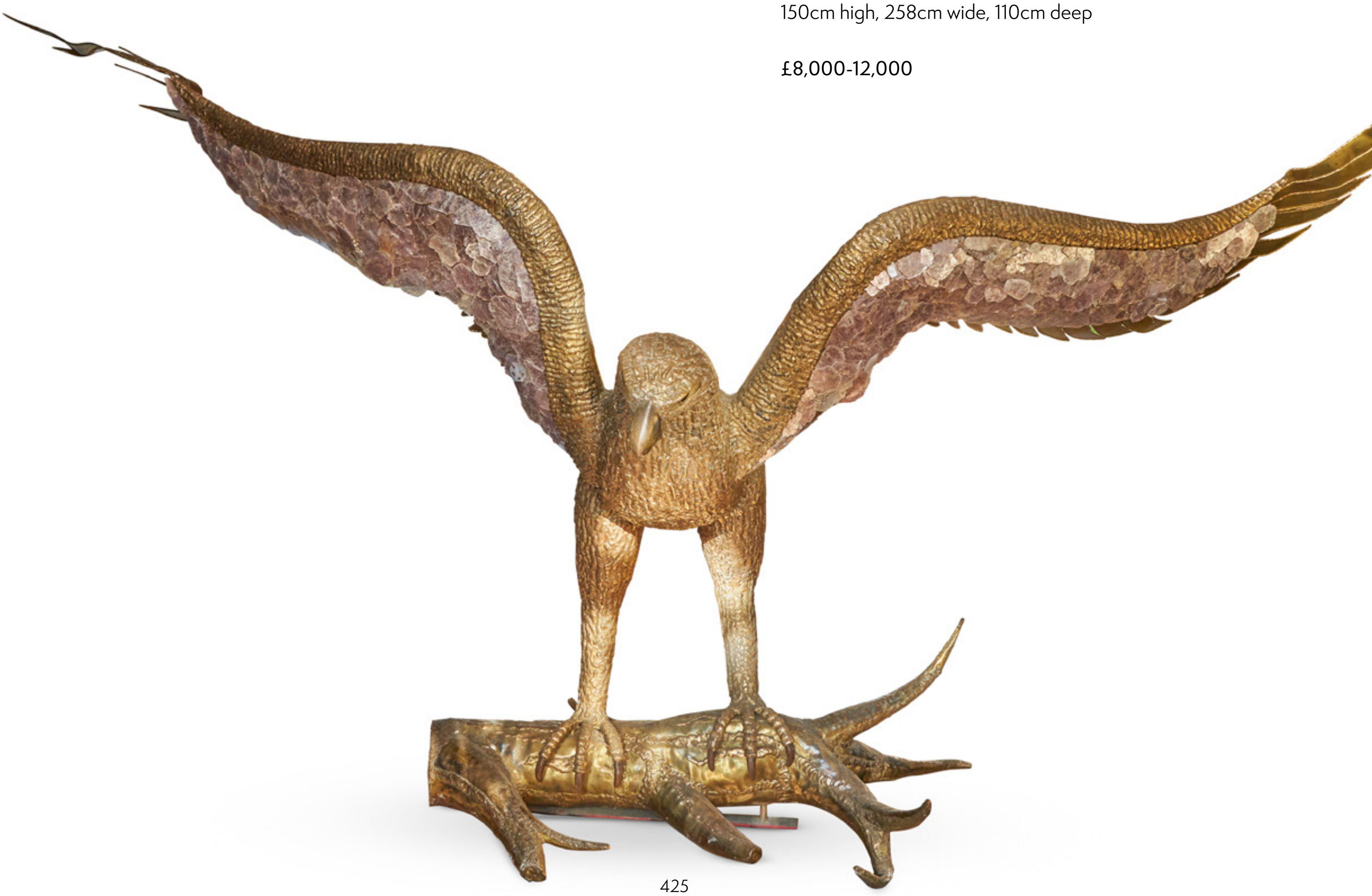
P. H. LAMBERT

A MASSIVE GILT METAL AND AMETHYST EAGLE; SECOND HALF 20TH CENTURY

Incised 'P.h.Lambert' to body

150cm high, 258cm wide, 110cm deep

£8,000-12,000



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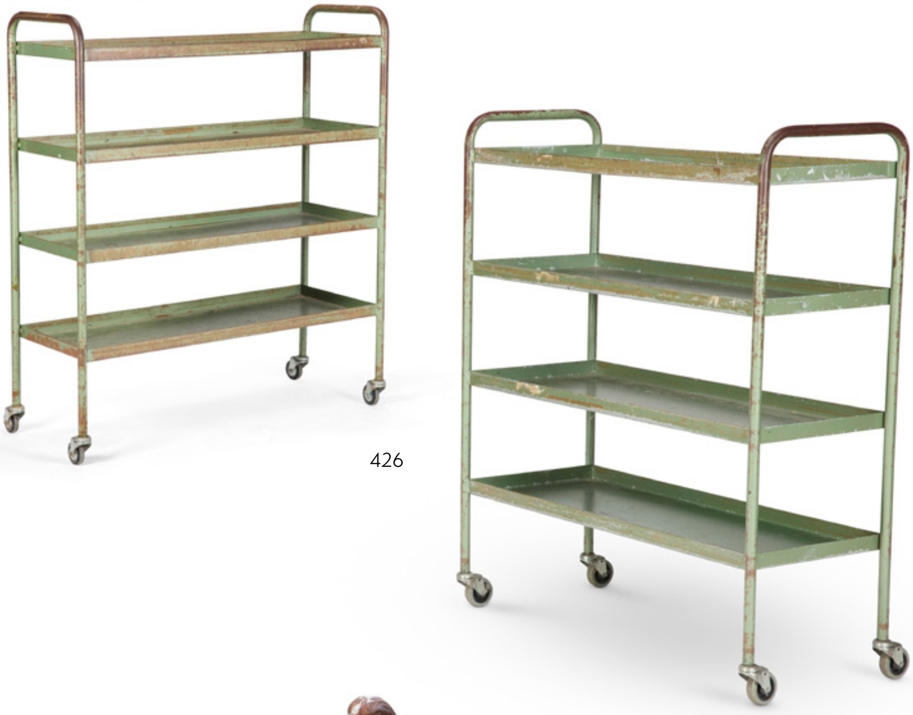

426

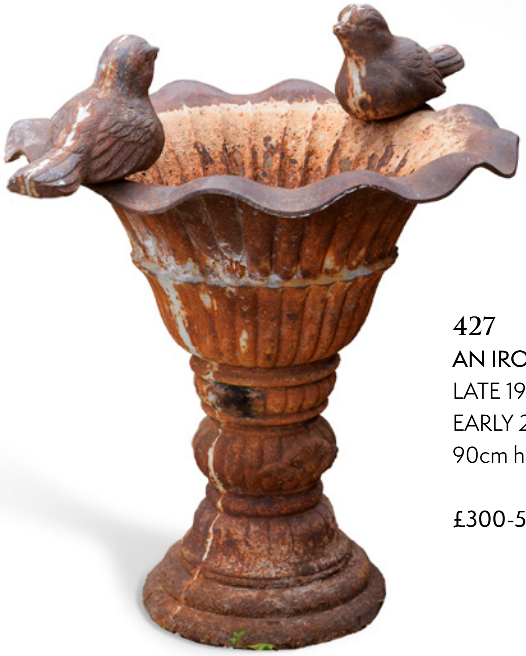
426

A PAIR OF GREEN PAINTED METAL FOUR TIER ETAGERES

MID 20TH CENTURY

122cm high, 105cm wide, 42cm deep

£500-800


427

427

AN IRON BIRD BATH

LATE 19TH CENTURY/
EARLY 20TH CENTURY

90cm high, 103cm wide overall

£300-500

428

WILLY GUHL (SWISS, 1915-2004)

A PAIR OF MONUMENTAL CEMENT JARDINERES; SECOND HALF 20TH CENTURY

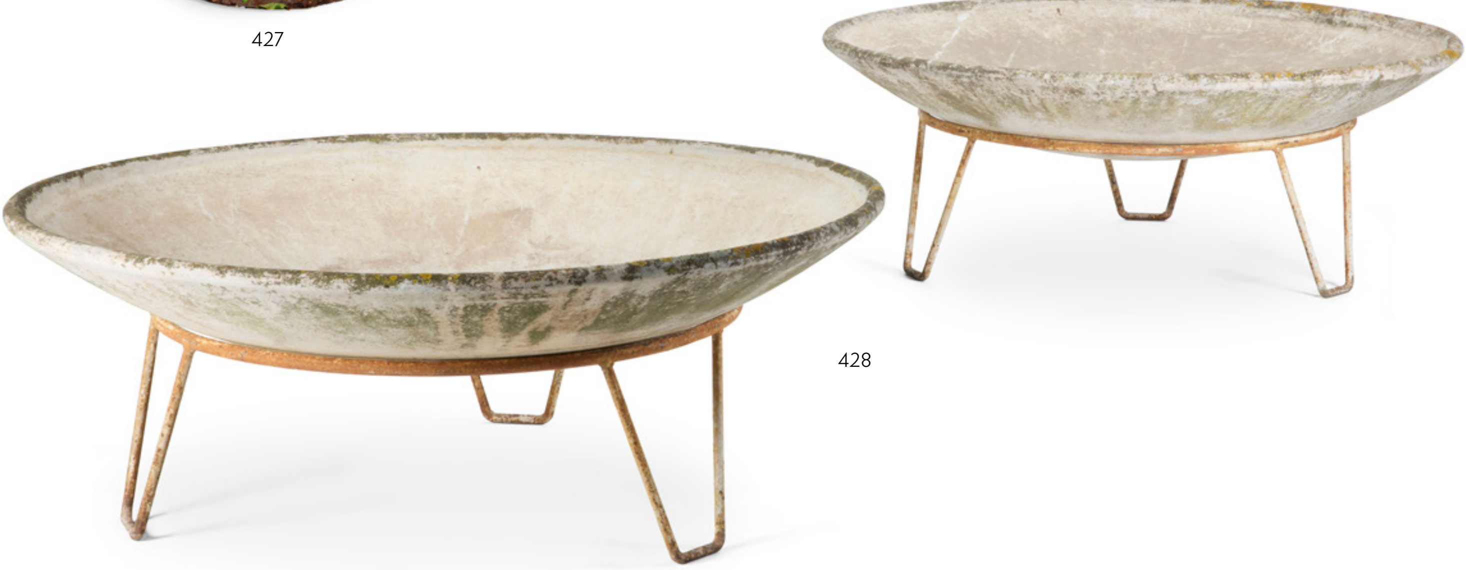
With painted iron bases

57cm high, 150cm diameter

Provenance:

1 Maison de Sete, Mont Saint Clair, Sete, France

£2,500-3,500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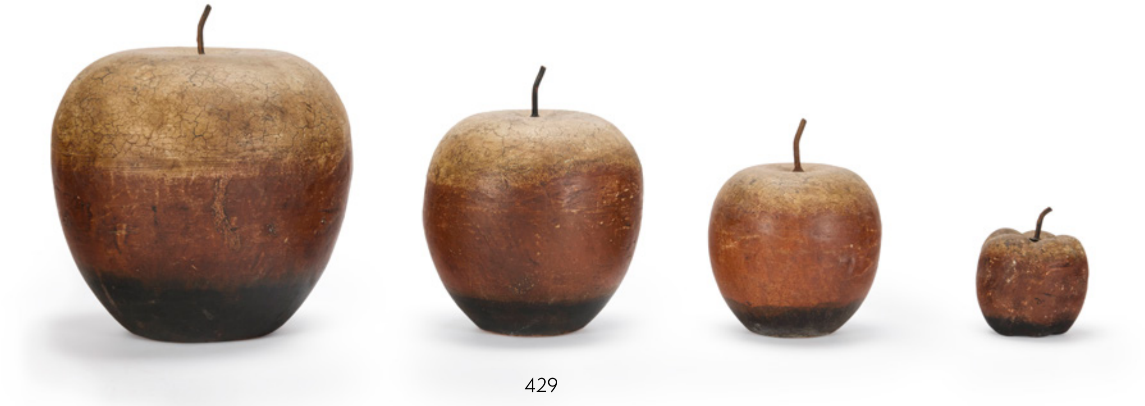


429

429

FOUR TERRACOTTA APPLES

CIRCA 1960s

Of various sizes; smallest: 12.5cm high, 11cm diameter; largest: 32cm high, 29cm diameter

£200-300

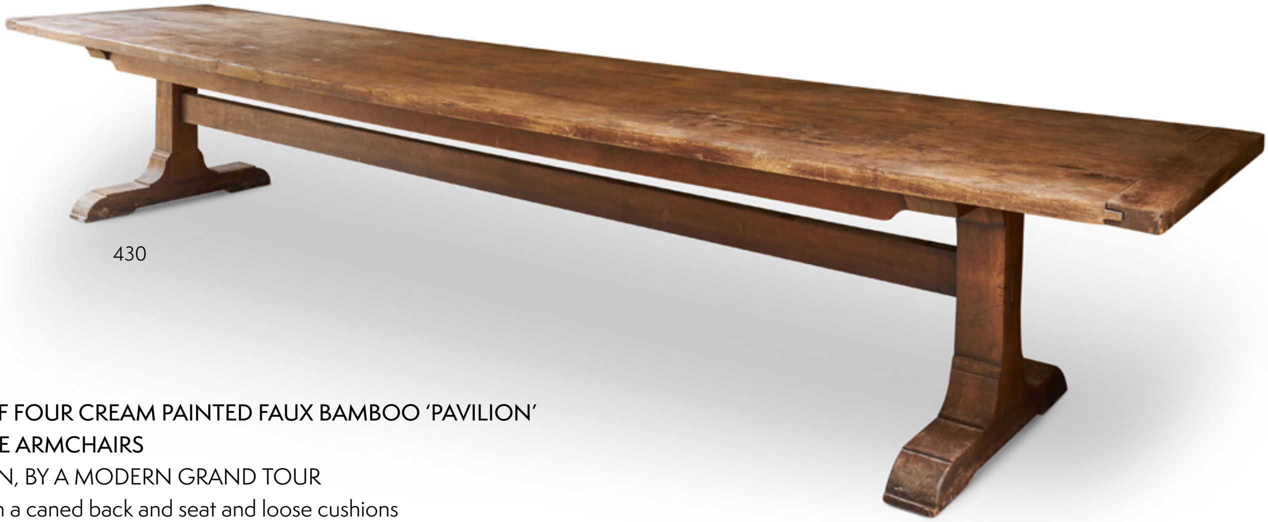
430

AN OAK REFECTORY TABLE

20TH CENTURY

76cm high, 93cm, deep, 460cm long

£2,000-4,000



430

431

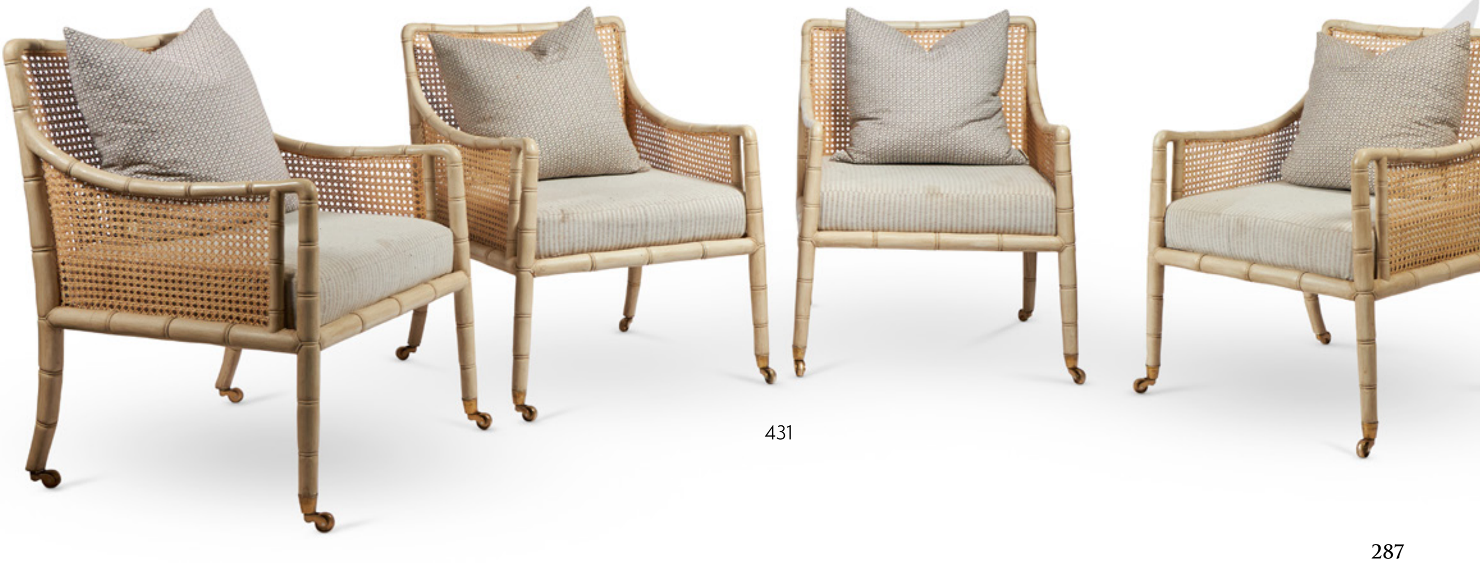
A SET OF FOUR CREAM PAINTED FAUX BAMBOO 'PAVILION' BERGERE ARMCHAIRS

MODERN, BY A MODERN GRAND TOUR

Each with a caned back and seat and loose cushions

94cm high, 71cm wide, 72cm deep

£2,000-3,000



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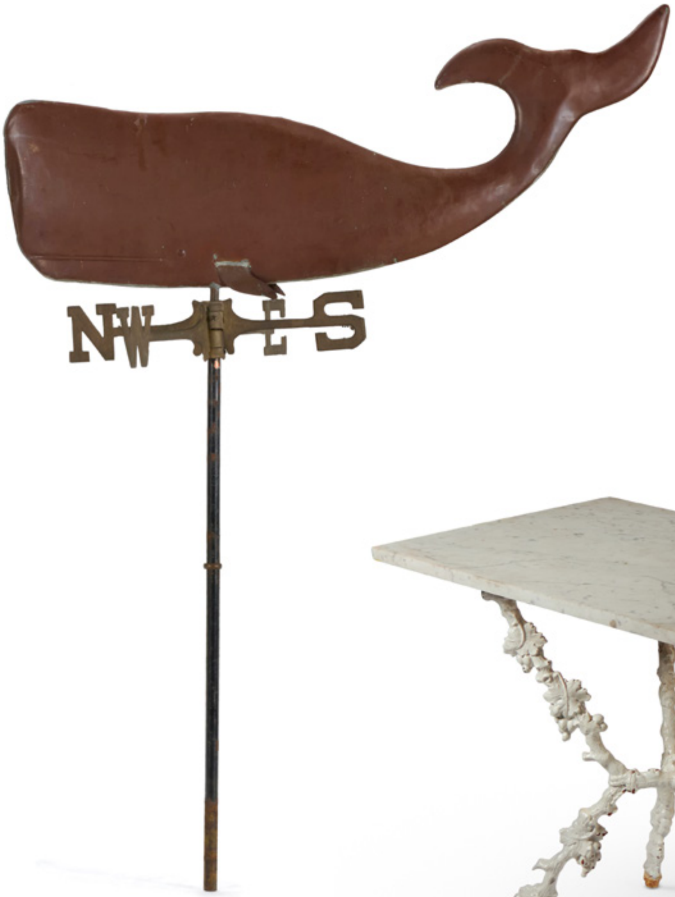


432

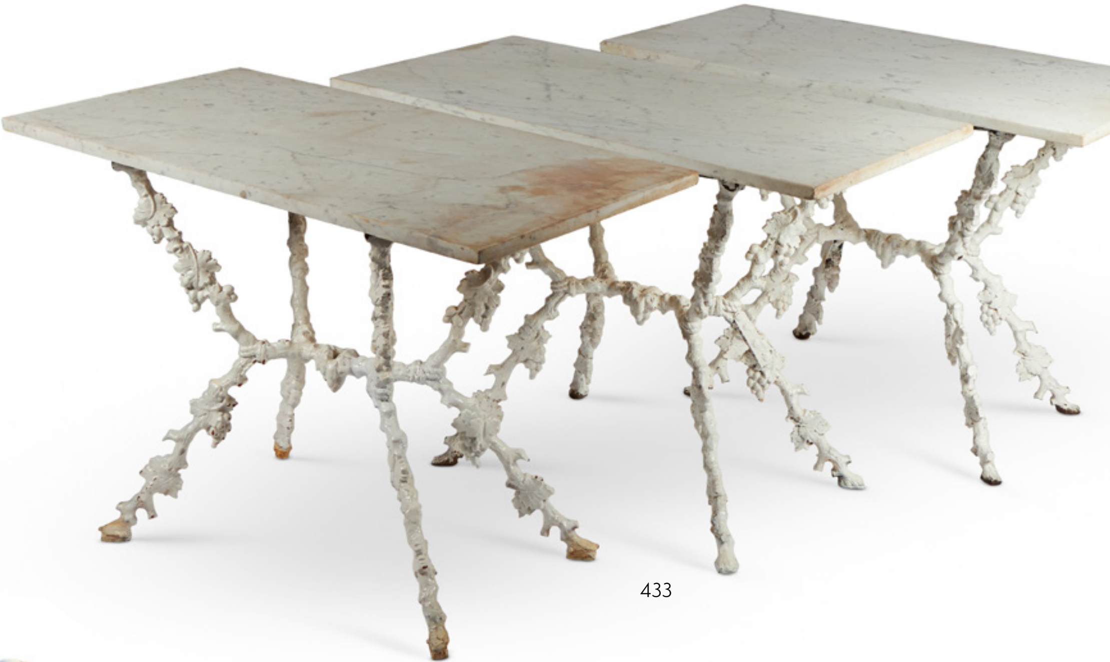
432

A PAINTED METAL WEATHER VANE IN THE FORM OF A SPERM WHALE

20TH CENTURY

120cm high, 92cm wide

£400-600



433

433

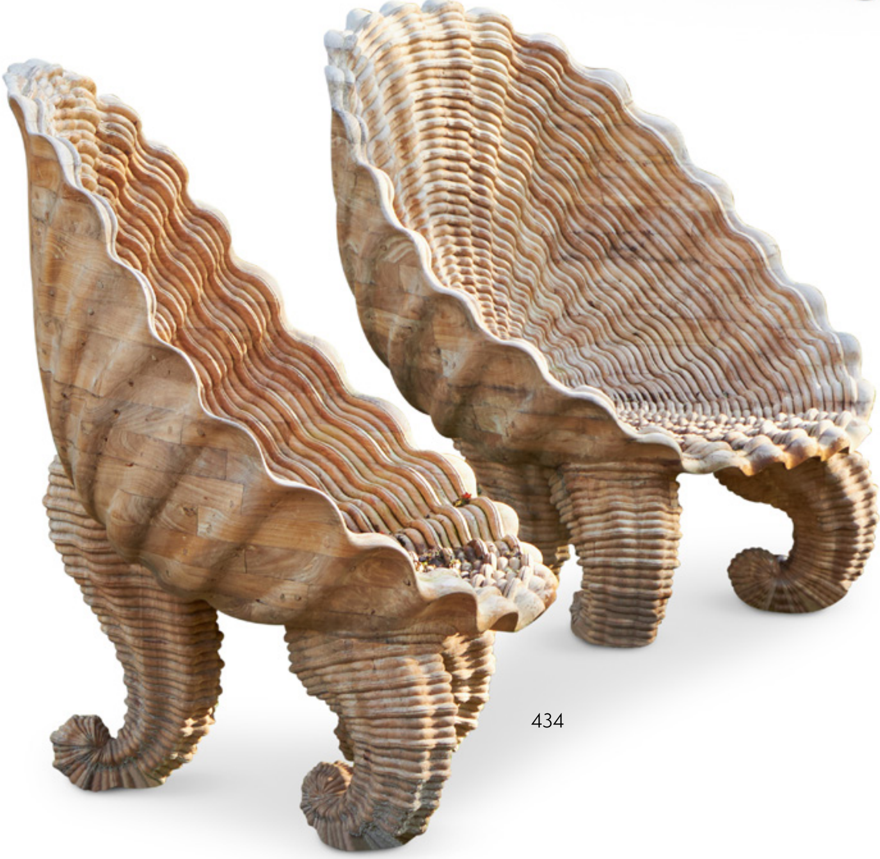
THREE WHITE PAINTED IRON TABLES

PROBABLY ITALIAN, LATE 19TH CENTURY

With associated white marble tops on vine decorated legs

75cm high, 77cm wide, 48.5cm deep

£600-1,000



434

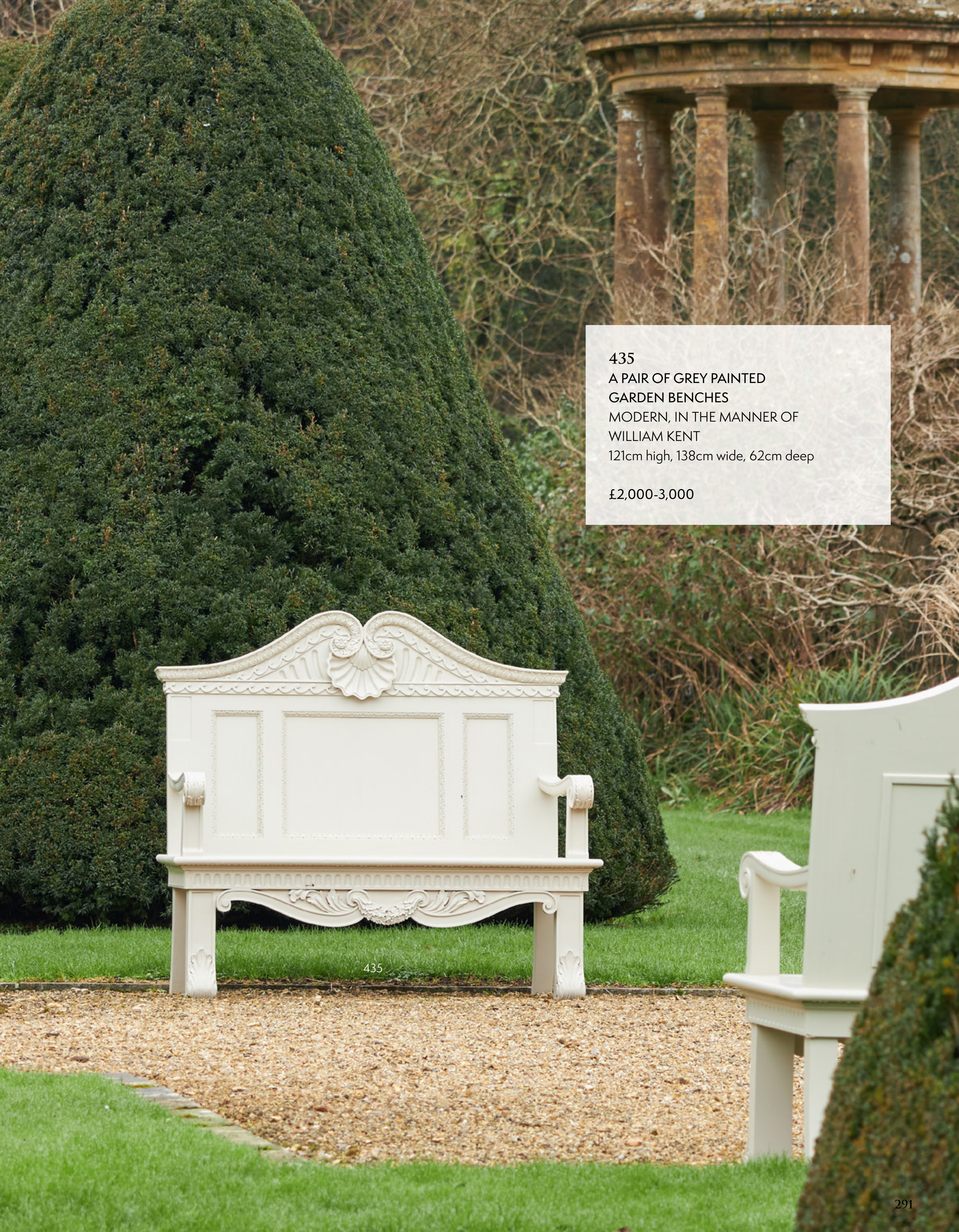
434

A PAIR OF CARVED TEAK 'OYSTER SHELL' GARDEN CHAIRS

MODERN, BY A MODERN GRAND TOUR

135cm high, 130cm wide, 115cm deep

£2,000-3,000



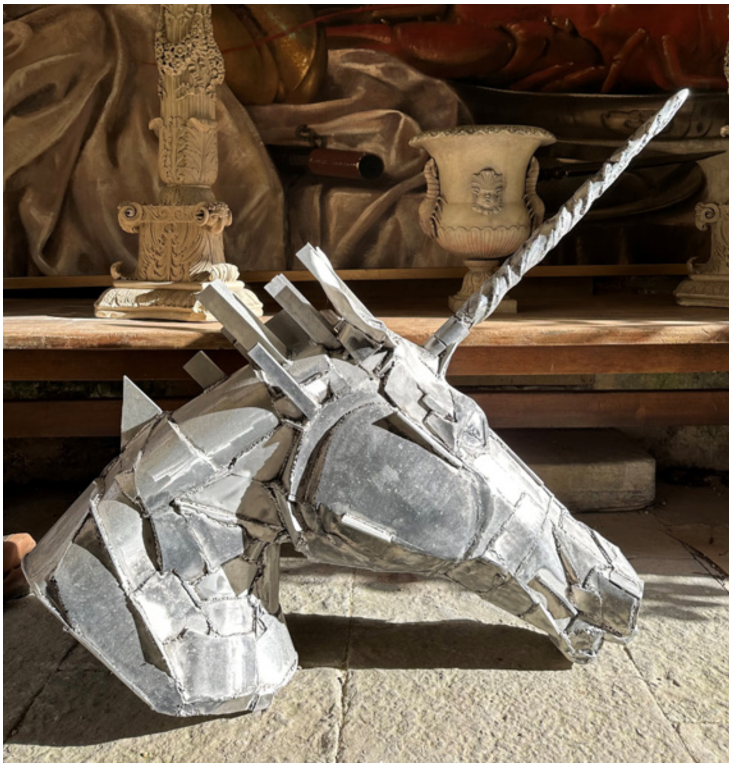
435

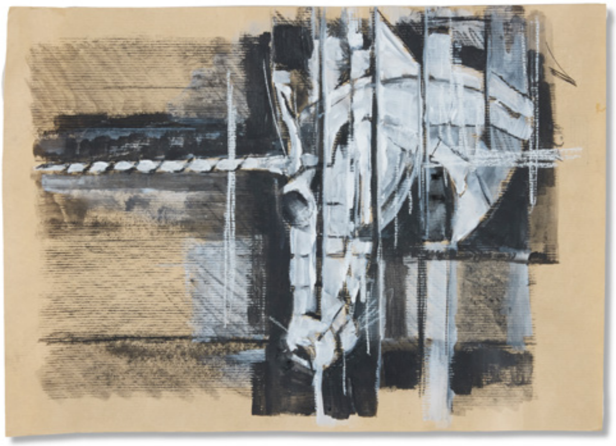
A PAIR OF GREY PAINTED GARDEN BENCHES

MODERN, IN THE MANNER OF WILLIAM KENT

121cm high, 138cm wide, 62cm deep

£2,000-3,000





436

436

HALLIDAY AVRAY-WILSON (BRITISH B. 1967)

UNICORN, 2024

Aluminium

139 x 160cm (54½ x 62 in.)

Together with a study for the present sculpture,

Mixed media on paper, 41.5cm x 29.5cm (2)

£2,000-£3,000

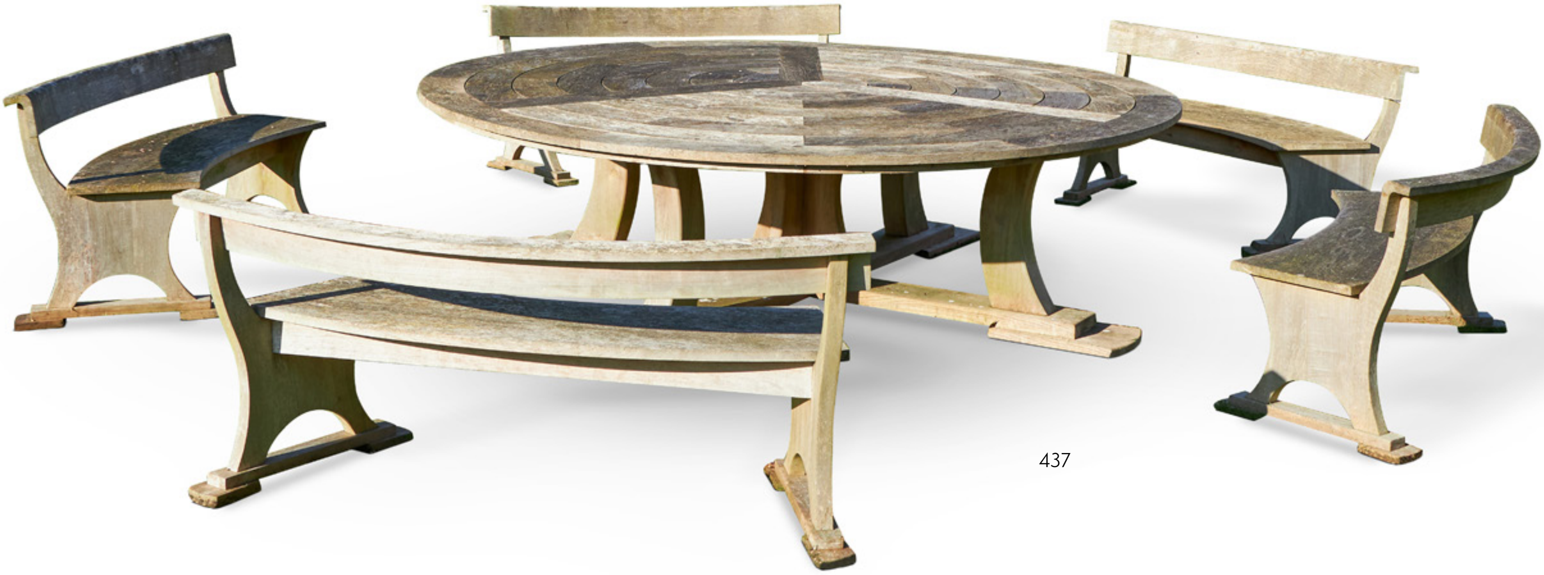
437

A TEAK CIRCULAR 'CRICHEL' GARDEN TABLE WITH FIVE MATCHING CURVED BENCHES

MODERN, BY A MODERN GRAND TOUR

The table 73cm high, 255cm diameter

£2,000-4,000



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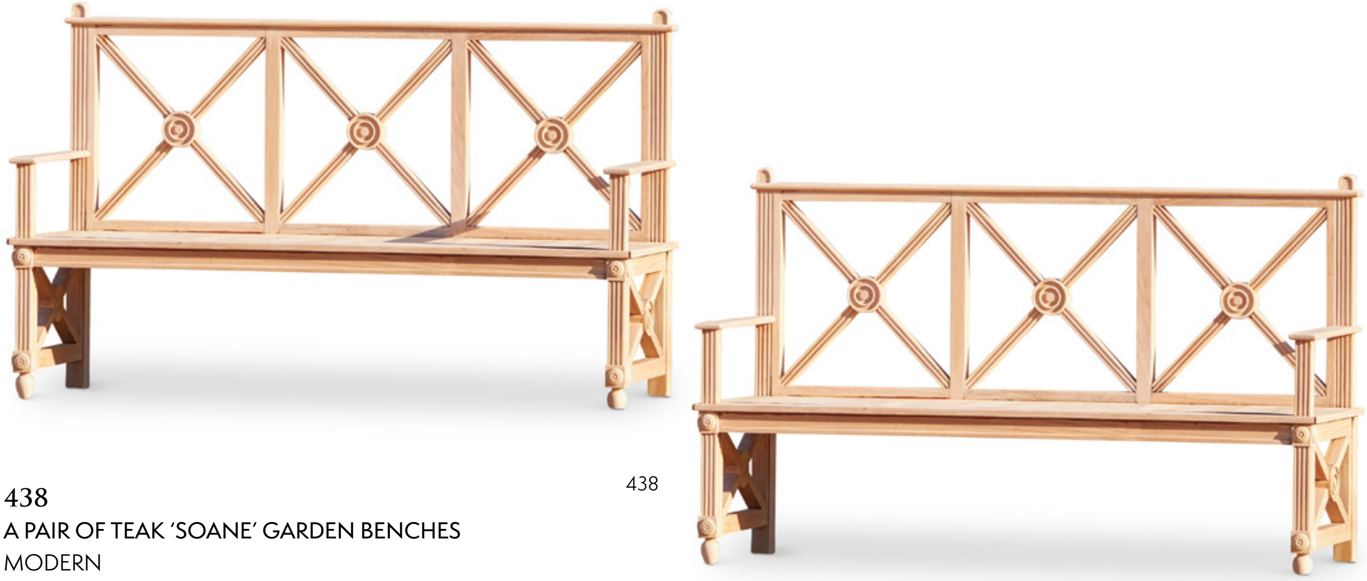

438

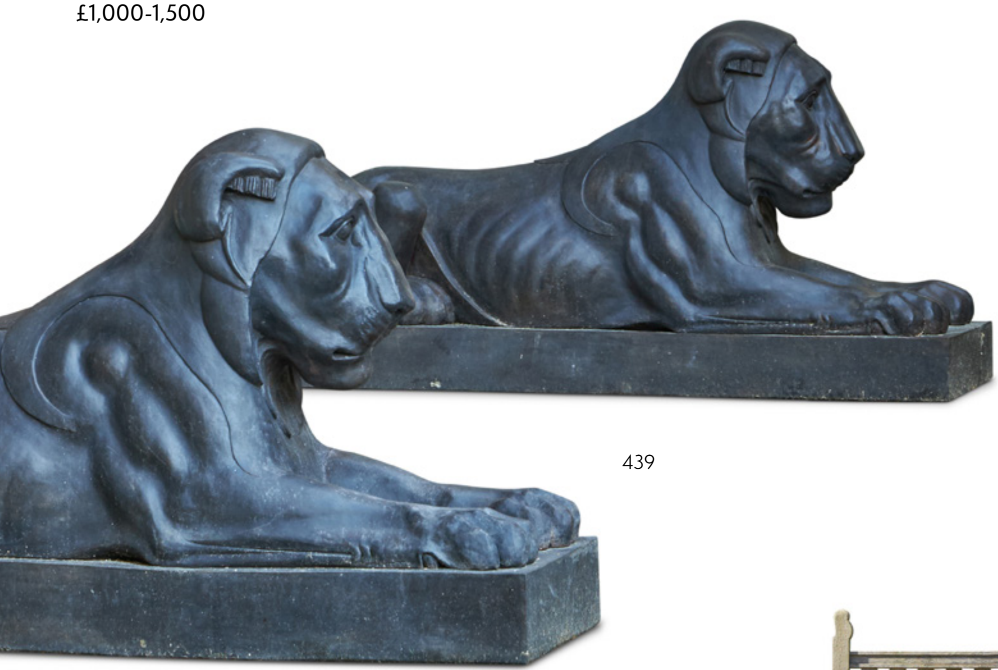
438

A PAIR OF TEAK 'SOANE' GARDEN BENCHES

MODERN

110cm high, 180cm wide, 60cm deep

£1,000-1,500


439

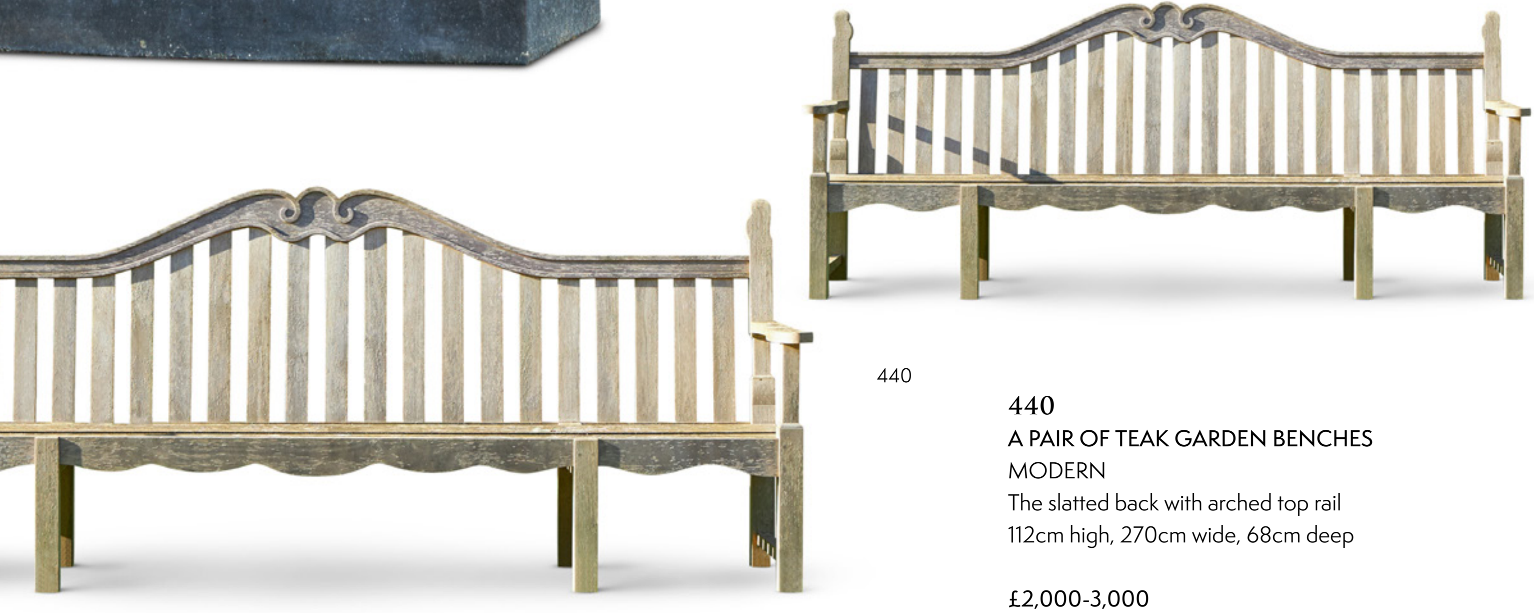
439

A PAIR OF PAINTED STONEWARE MODELS OF RECUMBENT EGYPTIAN LIONS

MODERN, AFTER THE CAPITOLINE LIONS

60cm high, 122cm long, 39cm deep

£8,000-12,000


440

440

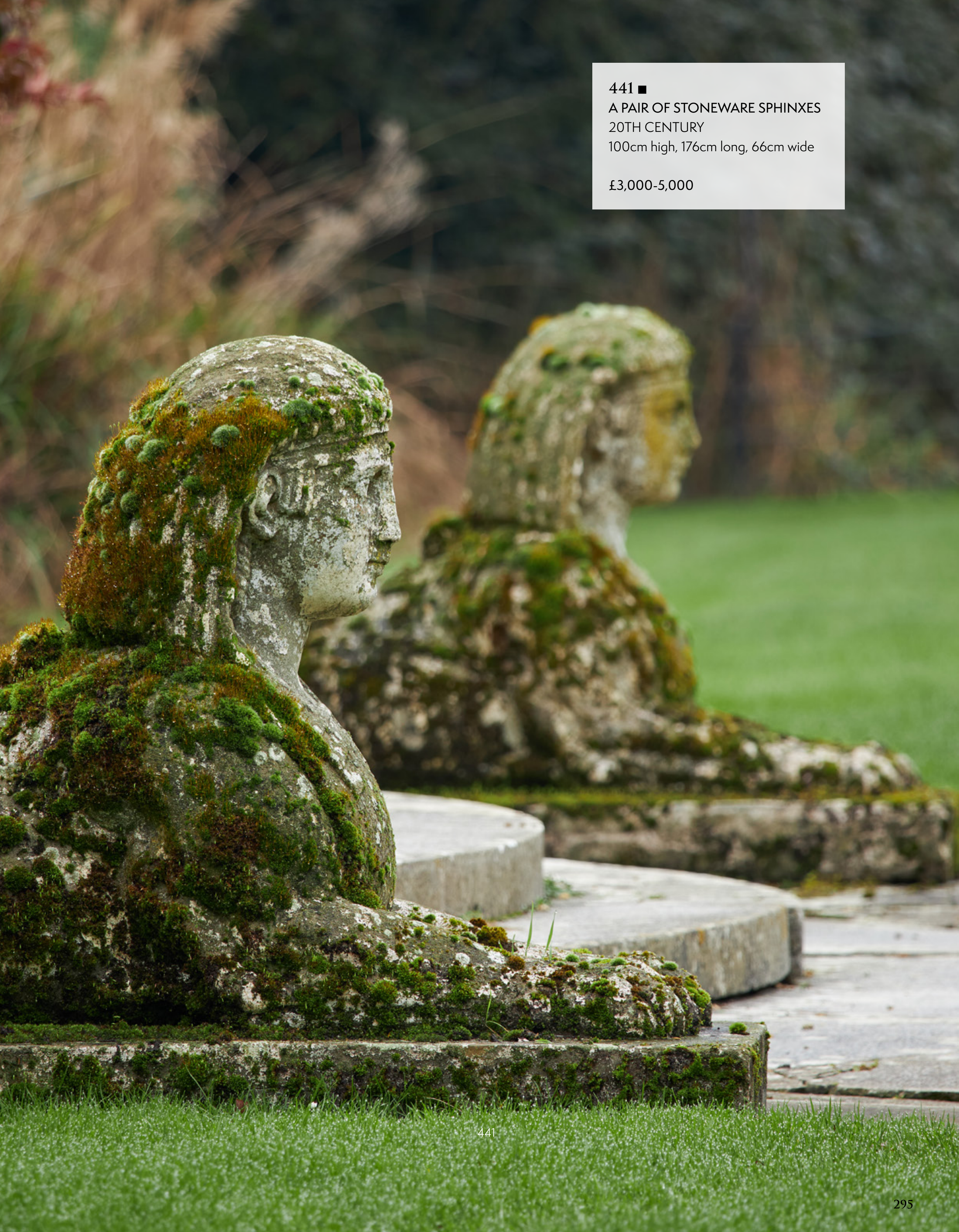
A PAIR OF TEAK GARDEN BENCHES

MODERN

The slatted back with arched top rail

112cm high, 270cm wide, 68cm deep

£2,000-3,000



441 ■

A PAIR OF STONEWARE SPHINXES

20TH CENTURY

100cm high, 176cm long, 66cm wide

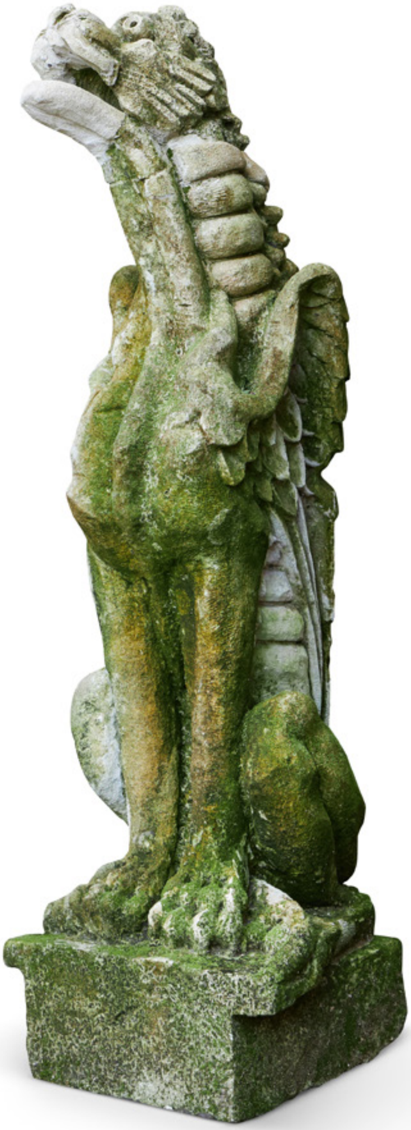
£3,000-5,000

442

A STONE DRAGON

PROBABLY FRENCH,
SECOND HALF 19TH CENTURY
126cm high, 34cm wide, 36cm deep

£500-800



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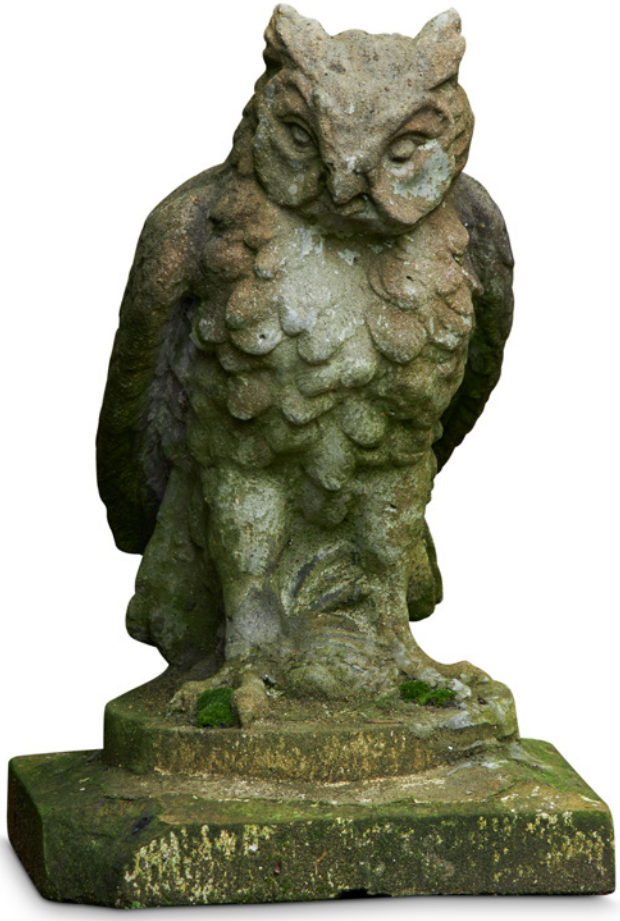


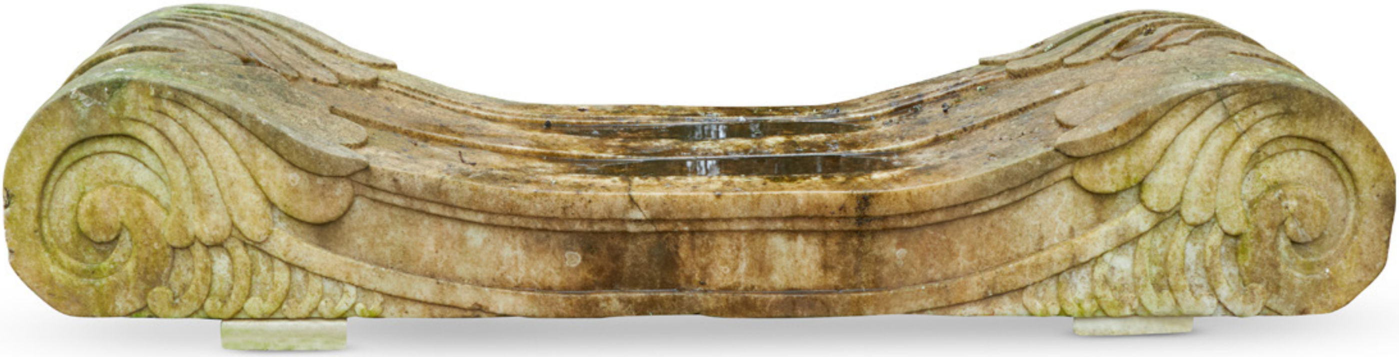
443

443

A COMPOSITION STONE OWL

20TH CENTURY
69cm high, 44cm wide and deep

£400-600



444

444 ■

A MARBLE CAPITAL

SECOND HALF 20TH CENTURY

With foliate carved raised scroll ends

40cm high, 214cm wide, 51cm deep

£2,000-4,000

445

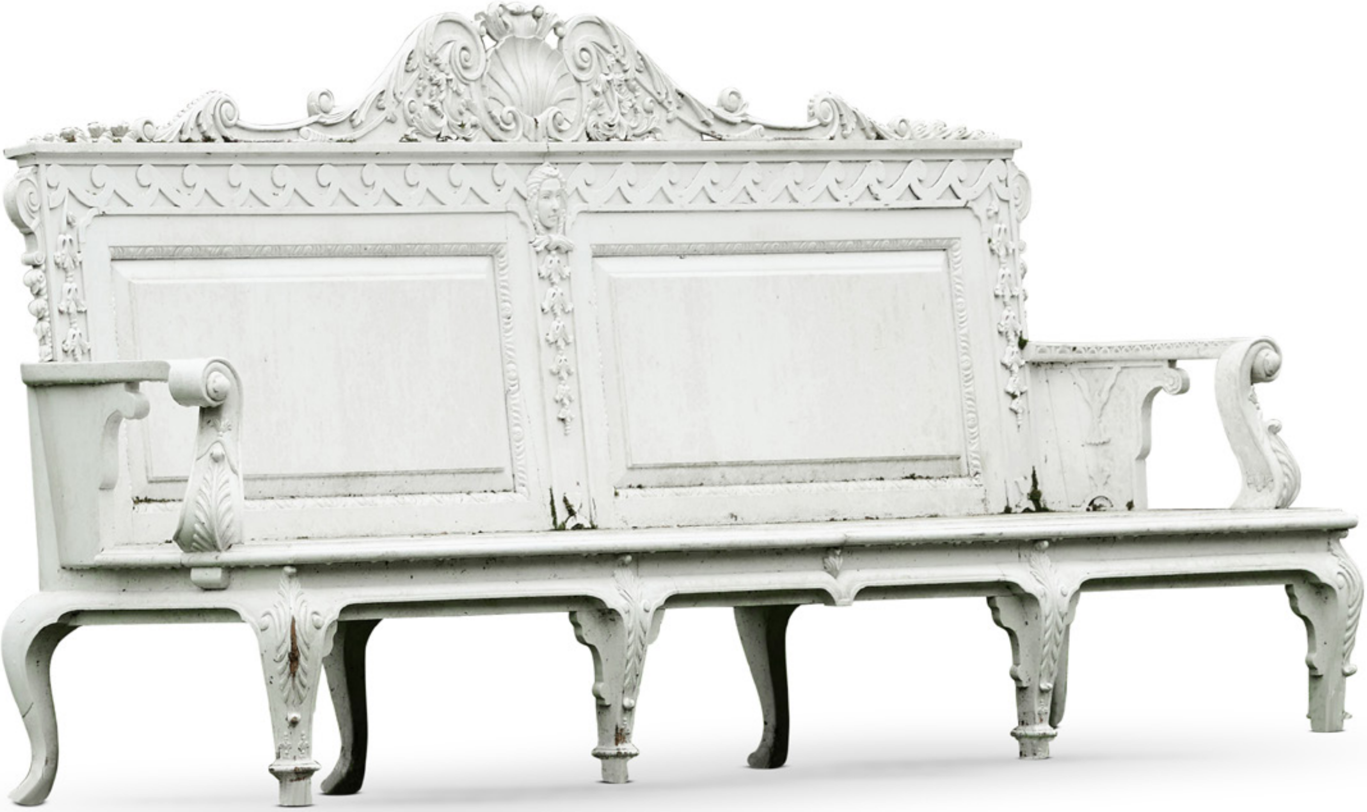
A GREY PAINTED WOODEN GARDEN BENCH OF LARGE SIZE

MODERN, IN THE MANNER OF WILLIAM KENT

With carved arched top rail above a twin panelled back

133cm high, 284cm wide, 72cm deep

£1,500-2,500



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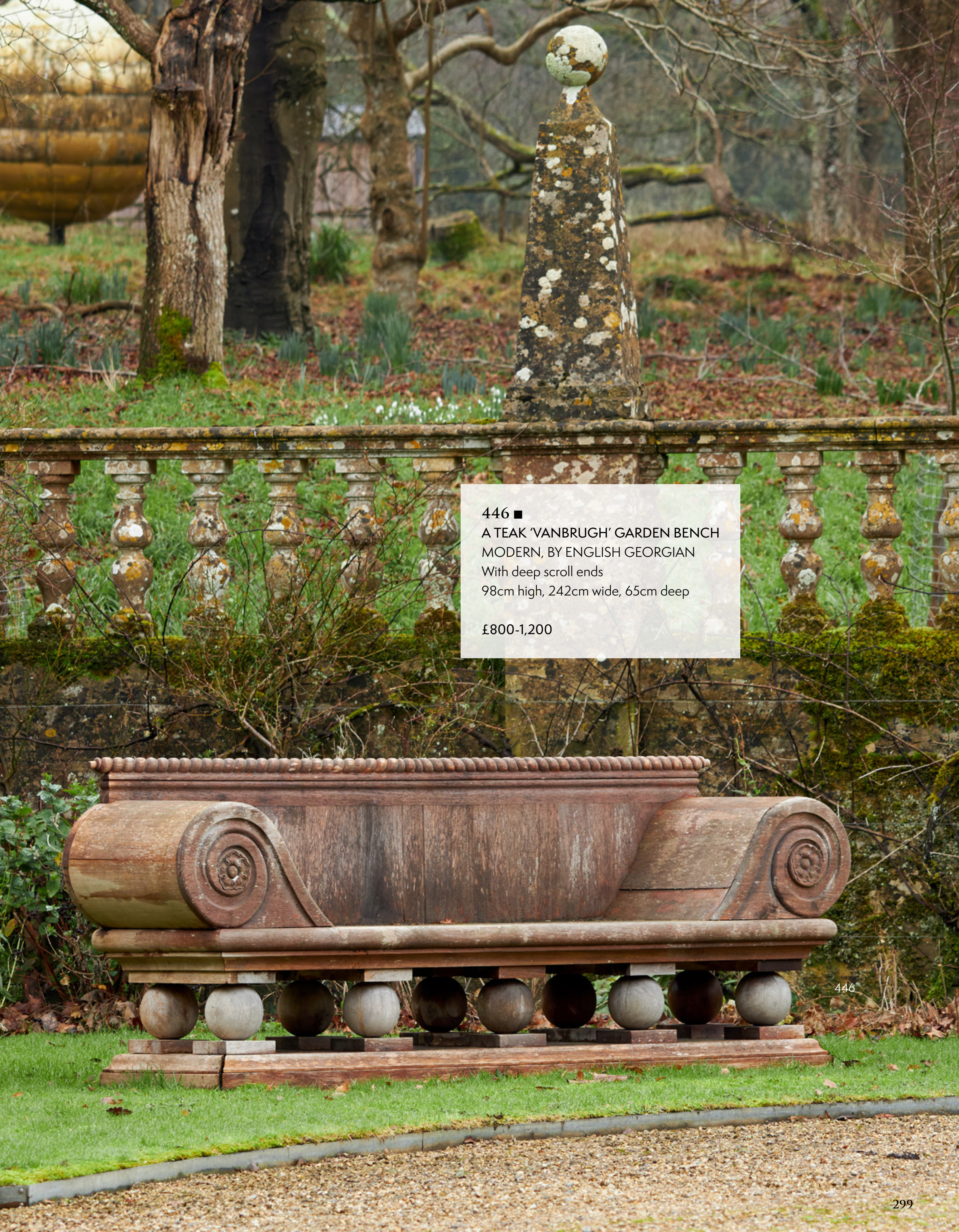
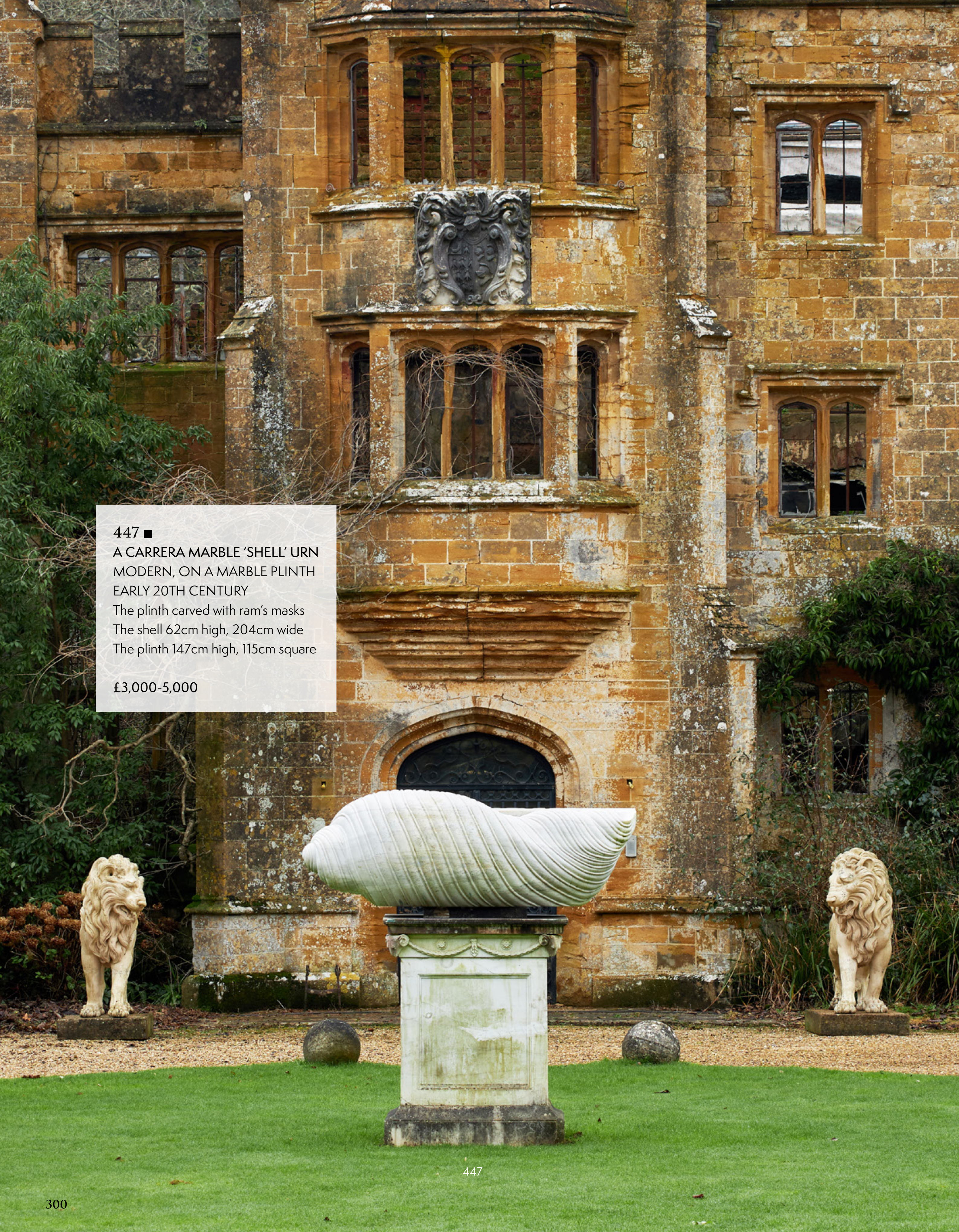


446 ■

A TEAK 'VANBRUGH' GARDEN BENCH
MODERN, BY ENGLISH GEORGIAN
With deep scroll ends
98cm high, 242cm wide, 65cm deep

£800-1,200

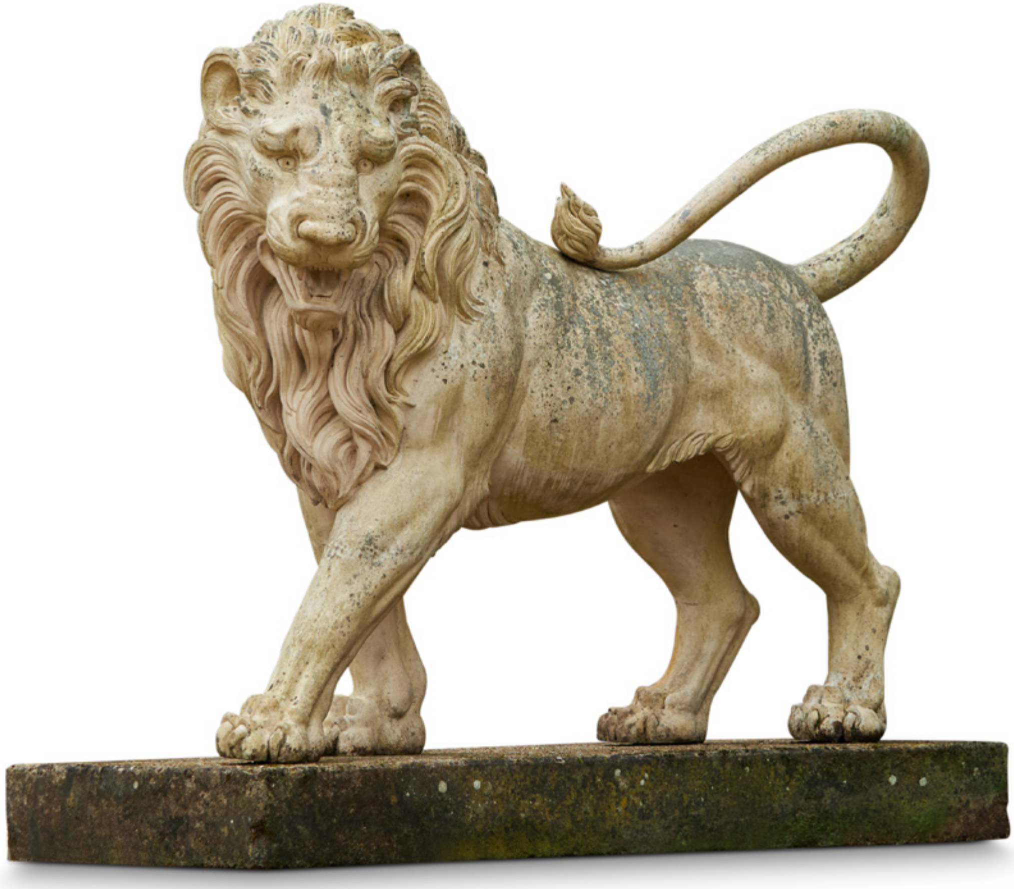


447 ■

A CARRERA MARBLE 'SHELL' URN
MODERN, ON A MARBLE PLINTH
EARLY 20TH CENTURY
The plinth carved with ram's masks
The shell 62cm high, 204cm wide
The plinth 147cm high, 115cm square

£3,000-5,000

447



448

448 ■

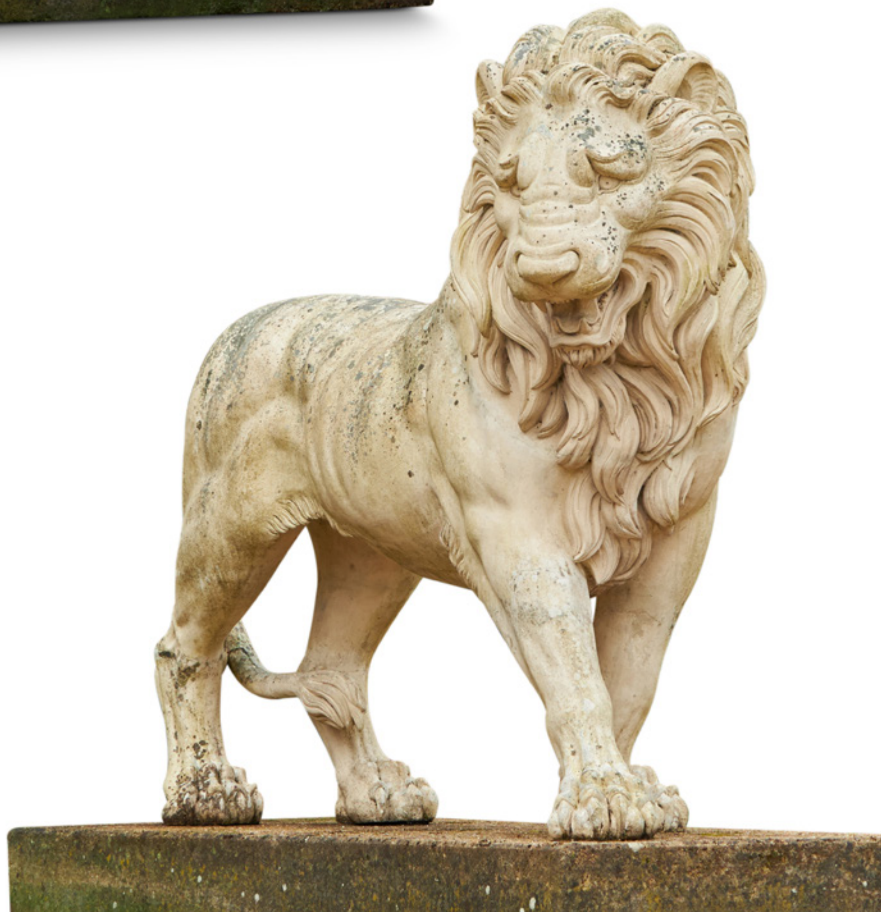
A PAIR OF COADESTONE (ENGLISH TERRACOTTA) STANDING LIONS

MODERN

On rectangular stone bases

160cm high, 184cm long, 75cm wide overall including bases

£5,000-10,000



448

END OF SALE

AMMA

BY
BASED UPON

Available for Private Treaty Sale

BASED UPON STUDIO
AMMA
Mixed media, integrated lighting
150cm diameter x 16cm

P.O.A

Amma exists in the space where stillness and motion converge, where breath becomes form and the intangible is made visible. She is an artist's proof from Based Upon's Breath series, a monolith that invites a shift in perception. Combining algorithmic lighting and sound, Amma engenders a state of presence in the viewer. Created through meditation, her form is drawn from casts of scars found in the ancient limestone landscape of Inis Oirr—impressions of time and erosion, the silent memory of the earth itself. These textures, reimagined in Amma, invite us into a state of internal quiet, a space between presence and absence, between the physical and the intangible.. The play of light across Amma's surface reveals new perspectives, new contours, new depths. What seems solid becomes fluid; what appears defined begins to blur. She is a reminder that nothing is fixed, that creation is continuous, that we are always on the edge of becoming. Amma is the origin of Based Upon's bespoke sanctuary spaces. The techniques and technologies developed through its making have gone on to shape larger works; entire environments designed for reflection, transformation, and stillness. Found in both public and private collections globally, these spaces carry forward the essence of Amma: a return to presence, to silence, to breath. Over the past 20 years,

Based Upon
Based Upon has gained a reputation as a highly sought[1]after artist and studio with an intuitive eye for innovation, beauty and meaning. Guided by founders, Ian and Richard Abell, its work is characterised by rich materiality, emotional resonance and multi-layered narratives, offering transcendent moments of stillness and reflection to those who seek them. Based Upon's monolithic sculptures can be found in cultural capitals across the world, from London and New York to Mumbai and Hong Kong. Commissioned works are collected by some of the world's most discerning aesthetes as well as brands including Rolls-Royce, Steinway & Sons, Tiffany & Co. and HSBC.

COMING UP AT DREWEATTS & FORUM AUCTIONS

16 April | Dreweatts
Modern Design and Decorative Art

29 April | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

7 & 8 May | Dreweatts
Curated Collections: Phillip Lucas, Spitalfields House & The Aaron Nejad Gallery

13 May | Dreweatts
Parnham Park: A Modern Grand Tour on the Jurassic Coast

15 May | Dreweatts
Jewellery

21 & 22 May | Dreweatts
Chinese Ceramics and Works of Art

27 May | Dreweatts
Art & Interiors

28 May | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

29 May | Forum Auctions
Fine Books, Manuscripts and Works on Paper

4 June | Dreweatts
Single Owner Sale

11 June | Dreweatts
Old Master, British and European Art

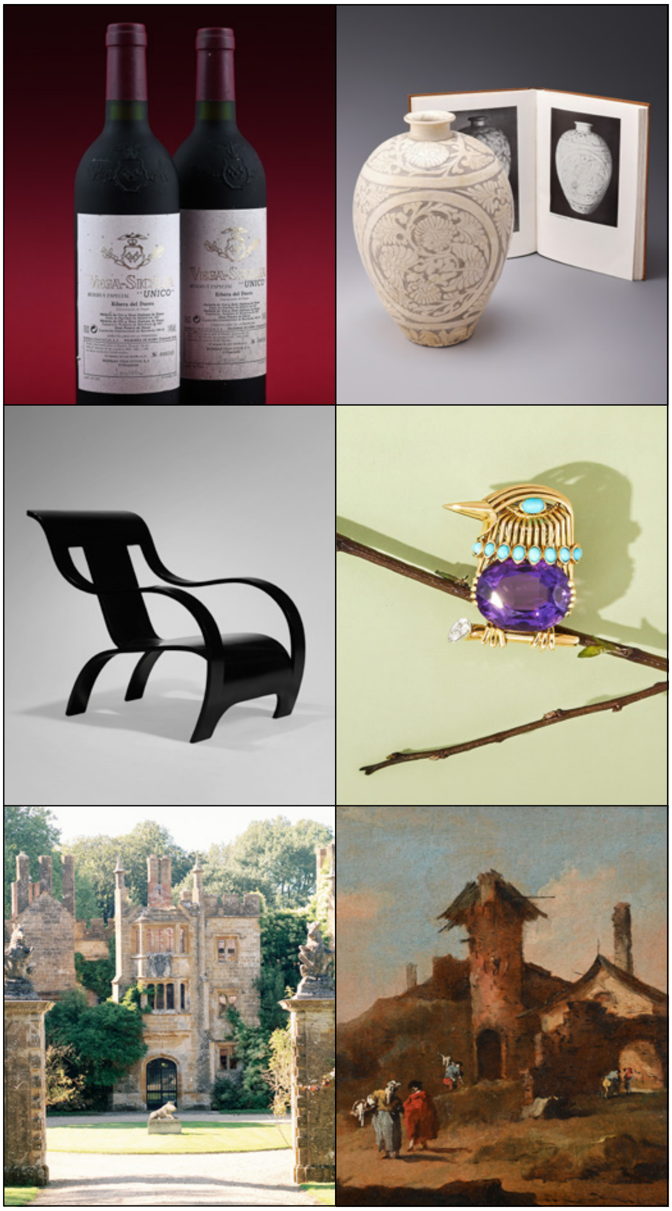
12 June | Dreweatts
Fine Jewellery

19 June | Dreweatts
Art & Interiors

19 June | Forum Auctions
A Sixth Selection of 16th and 17th Century English Books from the Fox Pointe Manor Library

24 June | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

24 & 25 June | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art



NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

dreweatts.com
info@dreweatts.com
NEWBURY
01635 553 553
LONDON
020 7839 8880

forumauctions.co.uk
info@forumauctions.co.uk
LONDON
020 7871 2640

DREWEATTS
EST. 1759

Forum Auctions

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

- **All items, except those specified below,** will be moved after the sale to Sackville-West Moving & Storing, Andover (SP10 3SA). These lots will be available for collection from Sackville-West **from Monday 19 May onwards. Storage will be free of charge until Friday 23 May.**

Property not collected before Monday 26 May will incur storage charges: a one-off fee of £30 plus a daily £3 storage fee per lot per part or full day thereafter (charges per lot and subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. Contact Sackville-West: tel: +44 (0) 2080 909988 | email: office@sackvillewest.co.uk.

- **Lots with ■ symbol (36, 57, 80, 142, 143, 144, 151, 155, 173, 179, 441, 444, 446, 447, 448)** will remain at Parnham Park, Beaminster, DT8 3LZ after the sale where they will be available for collection at buyer's expense.
- **Lots with ‡ symbol (36, 57, 80, 142, 143, 144, 151, 155, 179)** have been imported into the UK under **Temporary Admission** regime. Prior to releasing the lots to UK buyers, Dreweatts will have to make full import arrangements. 5% import VAT will be due on the hammer price for any lot remaining in the UK. Buyers intending to re-export the lots are asked to contact Dreweatts to organise correct exportation from the UK to release the VAT liability.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS**. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS**. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. λ **ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. INTERPRETATION. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. WARRANTY. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. ALL COMMISSIONS. and fees are subject to VAT at the prevailing rate.

4. COMMISSION. is charged to sellers and all selling terms are available from our salerooms.

5. REMOVAL COSTS. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS
(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. ILLUSTRATIONS AND PHOTOGRAPHS. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. MINIMUM BIDS AND OUR DISCRETION. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. RESERVES
(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. ELECTRICAL ITEMS. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. SOFT FURNISHINGS. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. DESCRIPTION. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. UNSOLD. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. WITHDRAWN AND BOUGHT IN ITEMS. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. CONDITIONS OF SALE. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES. Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST
(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. WAREHOUSING. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. SETTLEMENT. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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